

ΑΡΙΣΤΟΤΕΛΟΥΣ

ΠΕΡΙ

ΠΟΙΗΤΙΚΗΣ.

ARISTOTELIS

DE

POETICA.

Accedunt Versio Latina THEODORI GOULSTONI
et insigniores Lectiones variantes.

GLASGVAE:

IN AEDIBUS ACADEMICIS

Excudebat ROBERTUS FOULIS Academiae Ty-
pographus. MDCCLXV.

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POLITICS

ARISTOTELIS

DE

POLITICA



Accedunt Virgo Latina Thronos: Governans
et insignes Lectores: Universi

GLASGOW

IN ARDIBUS ACADEMICIS

Excelsior: Rector: Universitatis
pogon: Mucor

ΚΕΦΑΛΑΙΑ

ΤΟΥ

ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

Κεφ.

I. Τῶν τεχνῶν διαφορὰ ἐν οἷς ποιῆσαι τὴν μίμησιν.

II. Ποίους ἀνάγκη μιμεῖσθαι.

III. Πῶς ἐστὶ μιμεῖσθαι.

IV. Τὰ τὴν ποιητικὴν γεννήσαντα, καὶ πῶς διέσπασται
εἰς διάφορα εἶδη.

V. Περὶ κωμωδίας· καὶ Εποποιίας καὶ τραγωδίας δι-
αφορὰ.

VI. Περὶ τραγωδίας, καὶ τῶν αὐτῆς μερῶν.

VII. Ποίαν ἰνὰ δεῖλιν σύσασιν εἶναι τῶν πραγμάτων.

VIII. Περὶ μύθου.

IX. Τί τῷ ποιητῷ ἔρπον, καὶ τί διαφέρει ὁ ποιητὴς ἱστορικῷ.

X. Μύθων διαφορὰ.

XI. Περὶ περιπέλειας καὶ ἀναγνωρίσεως, καὶ πάθους.

XII. Μέρη τραγωδίας κατὰ τὸ ποσόν, καὶ εἰς ἃ δια-
ρεῖται χωρισμῶς.

XIII. Ὡς δεῖ σοχαῖσθαι, καὶ ἃ δεῖ εὐλαβεῖσθαι συνί-
σαντας τὰς μύθους· καὶ πόθεν ἔσται τὸ τῆς
τραγωδίας ἔργον.

XIV. Τὸ φοβερὸν καὶ ἐλεεινὸν πῶς παρασκευάζει.

XV. Ὡς δεῖ σοχαῖσθαι δεῖ περὶ ταῦτα ἡθῆ.

XVI. Αναγνωρίσεως εἶδη.

XVII. Ὅτι δεῖ πρὸς ὁμμάτων τίθεσθαι.

XVIII.

II

- XVIII. Περὶ δέσεως καὶ λύσεως τῆς τραγωδίας.
 XIX. Περὶ διανοίας καὶ μερῶν αὐτῆς.
 XX. Περὶ λέξεως καὶ τῶν αὐτῆς μερῶν.
 XXI. Περὶ ὀνόματος.
 XXII. Λέξεως ἀρετή.
 XXIII. Περὶ τῆς διηγηματικῆς καὶ ἐν μέτρῳ ποιητικῆς.
 XXIV. Εποποιίας πρὸς τραγωδίαν διαφορὰ, καὶ πῶς
 λέγειν χρὴ τὰ ψευδῆ.
 XXV. Περὶ προβλημάτων καὶ λύσεων, ἐκ πόρων τε καὶ
 ποίων εἰδῶν ἂν εἴη.
 XXVI. Ὅτι βελτίων ἡ τραγωδικὴ μίμησις ἢ ἡ ἐπο-
 ποιητικὴ.

Argumenta capitum libri de POE-
 TICA.

CAP.

- I. Artium quae in imitatione consistunt differentiae.
 II. Quales oporteat imitari.
 III. Quomodo sit imitandum.
 IV. De origine Poetices, diversisque ejus speciebus.
 V. De comœdia; item de Epopœiae et Tragoediae
 differentia.
 VI. De Tragoedia ejusque partibus.
 VII. Qualem esse oporteat rerum constitutionem.
 VIII. De Fabula.
 IX. Quod sit poetae munus, et in quo differat poeta
 ab historico.
 X. Fabularum differentia.
 XI. De peripetia, agnitione, et perpeffione.
 XII. Partes tragoediae secundum quantitatem, et in
 quas

quas separatas eae dividantur.

XIII. Quae oporteat spectare, et quae cavere in fabularum constitutione; et unde perficietur tragoediae opus.

XIV. Quomodo terribile et miserabile parentur.

XV. Quae circa mores spectare oporteat.

XVI. Agnitionum species.

XVII. Fabulas ante oculos poni oportere.

XVIII. De connexione et solutione tragoediae.

XIX. De sententia ejusque partibus.

XX. De dictione et partibus ejus.

XXI. De Nomine.

XXII. Dictionis virtus.

XXIII. De narratione et in metro imitatione.

XXIV. Differentia inter epopoeiam et tragoediam, et quomodo falsa dicere oporteat.

XXV. De Objectionibus et solutionibus, et ex quot et quibus nascentur modis.

XXVI. Tragicam imitationem Epica praestantiorē esse.

1 Dithyrambick Poems were divine Hymns
in Honour of Bacchus. —

ΑΡΙΣΤΟΤΕΛΟΥΣ

ΠΕΡΙ

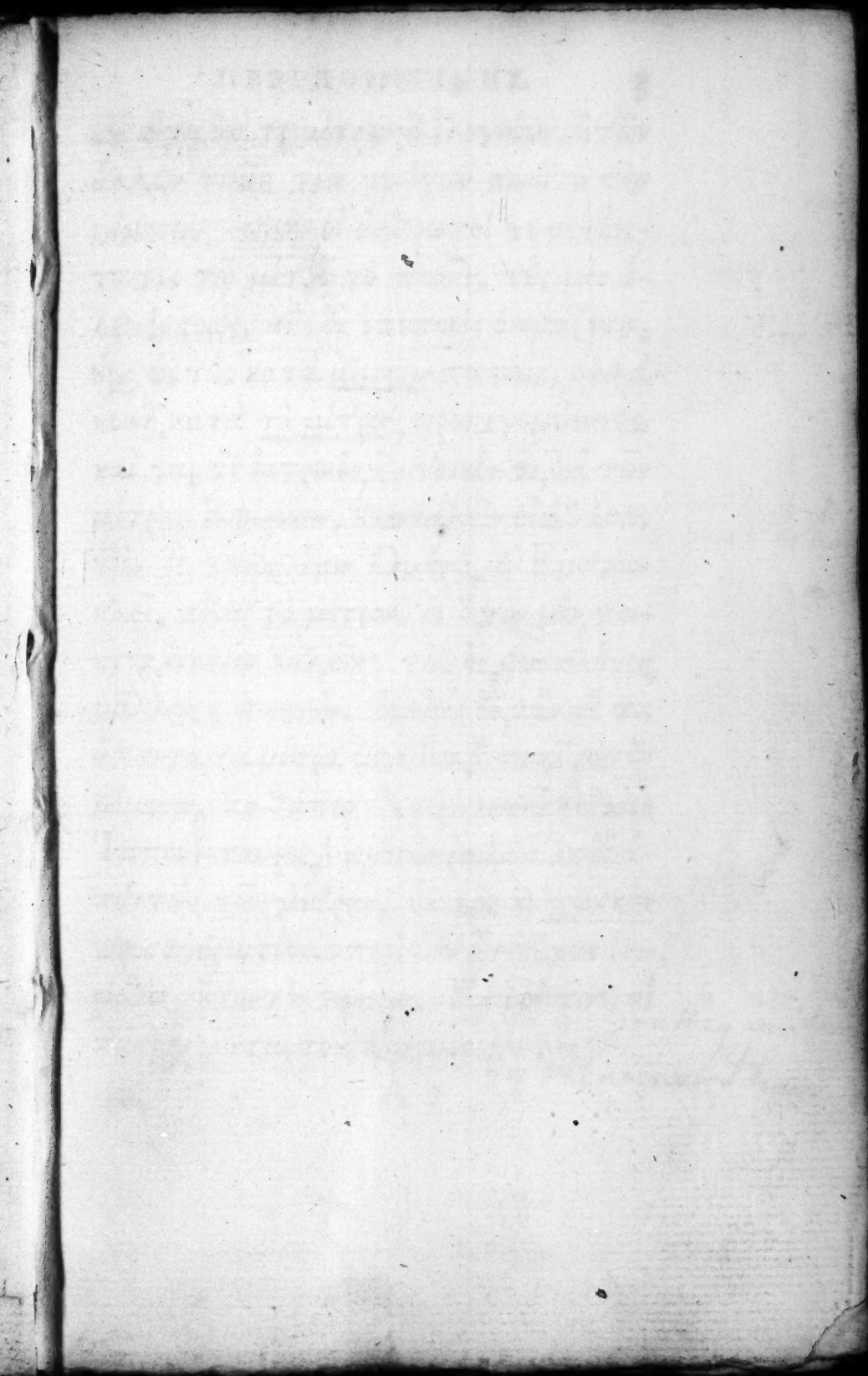
ΠΟΙΗΤΙΚΗΣ.

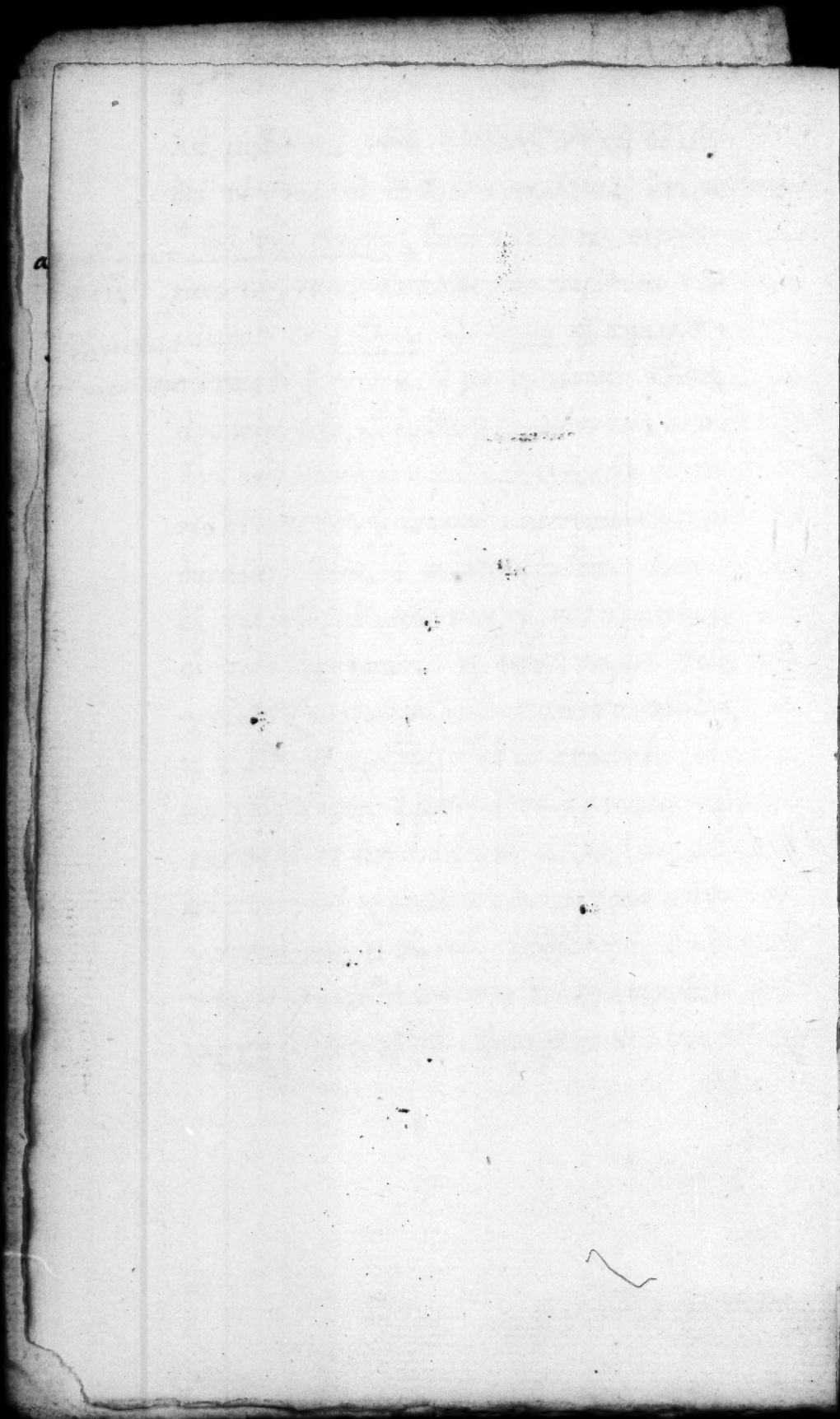
ΠΕΡΙ ποιητικῆς αὐτῆς τε καὶ τῶν
εἰδῶν αὐτῆς, ἣν τινὰ δύναμιν ἔ-
καστον ἔχει, καὶ πῶς δεῖ συνίστασθαι τῆς
μύθου, εἰ μέλλοι καλῶς ἔξειν ἢ ποιήσιν·
ἔτι δὲ ἐκ πόσων, καὶ ποίων, ἐστὶ μορίων·
ὁμοίως δὲ καὶ περὶ τῶν ἄλλων, ὅσα τῆς αὐ-
τῆς ἐστὶ μεθόδου, λέγωμεν, ἀρξάμενοι κατὰ
φυσίν, πρῶτον ἀπὸ τῶν πρώτων. Επο-
ποιία δὲ καὶ ἡ τῆς τραγωδίας ποίησις, ἔτι
δὲ κωμωδία, καὶ ἡ διθυραμβοποιητικὴ, καὶ
τῆς αὐλητικῆς ἢ πλείσης, καὶ κιθαριστικῆς,
πᾶσαι τυγχάνουσιν ἔσθαι μιμήσεις τὸ σύ-
νολον. διαφέρουσι δὲ ἀλλήλων, τρισίν· ἢ
γὰρ τῷ γένει, ἑτέροις μιμεῖσθαι, ἢ τῷ ἑτε-
ρα, ἢ τῷ ἑτέρως, καὶ μὴ τὸν αὐτὸν τρόπον·
ὥσπερ γὰρ καὶ χρώμασι, καὶ χήμασι, πολ-

Α

λά

λα μίμνται τινες ἀπεκάζοντες, οἱ μὲν
 διὰ τέχνης, οἱ δὲ διὰ συνηθείας, ἕτεροι
*al: διὰ μ** διὰ τῆς φωνῆς· ἔτω καὶ ταῖς εἰρημέ-
= φων ναις τέχναις, ἀπασαι μὲν ποιοῦνται τὴν
Number μίμησιν ἐν ῥυθμῷ καὶ λόγῳ καὶ ἀρμονία·
ἴσως *συμπέτοις* δὲ, ἢ χωρὶς, ἢ μεμιγμένοις. Οἶον,
 ἀρμονία μὲν, καὶ ῥυθμῷ χρώμεναι μόνον,
 ἢ τε αὐλητικῇ, καὶ ἢ κιθαριστικῇ, καὶ εἴ τι-
 νες ἕτεραι τυγχάνωσιν ἔσαι τοιαῦτα τὴν
 δύναμιν· οἶον, ἢ τῶν συρίγγων. Αὐτῷ
 δὲ τῷ ῥυθμῷ μιμνται, χωρὶς ἀρμονίας,
 οἱ τῶν ὀρχηστῶν. καὶ γὰρ ἔτοι, διὰ τῶν
 σχηματιζομένων ῥυθμῶν, μιμνται καὶ ἡδὴ,
 καὶ πάθη, καὶ πράξεις. Ἡ δὲ ἐποποιία μό-
 νον τοῖς λόγοις φιλοῖς, ἢ τοῖς μέτροις· καὶ
 τέτοις, εἴ τε μιγνῦσα μετ' ἀλλήλων, εἴθ'
 ἐνὶ τιμῇ γένῃ χρωμένη τῶν μέτρων τυγ-
 χάνουσα, μέχρι τῆ νῦν. Οὐδὲν γὰρ ἂν ἔ-
 χοιμεν ὀνομάσαι κοινόν, τὰς Σώφρονος, καὶ Ξε-
 νάρχου μίμης, καὶ τὰς Σωκρατικὰς λόγους.





ἔδὲ εἴ τις διὰ τριμέτρων, ἢ ἐλεγείων, ἢ τῶν
 ἄλλων τινῶν τῶν τοιούτων ποιοῖτο τὴν
 μίμησιν. πλὴν οἱ ἄνθρωποι γε συνάπ-
 τοντες τῷ μέτρῳ τὸ ποιεῖν, τῆς μὲν ἐ-
 λεγγοποιῆς, τῆς δὲ ἐποποιῆς ὀνομάζουσιν,
 ἔχ' ὡς τῆς κατὰ μίμησιν ποιητὰς, ἀλλὰ
 κοινῇ, κατὰ τὸ μέτρον, πρὸς αὐτοὺς ὀνομα-
 ζομένους καὶ γὰρ ἂν ἱατρικόν, ἢ μουσικόν τι, διὰ τῶν
 μέτρων ἐκφέρωσιν, ἔτι καλεῖν εἰώθασιν.
 ἔδὲν δὲ κοινόν ἐστιν Ὀμήρῳ, καὶ Εὐρυπείδῃ,
 καὶ ἑτέροις πολλοῖς ποιηταῖς, καὶ τῷ μέτρῳ.
 δι' ὃ τὸν μὲν, ποι-
 ητὴν, δίκαιον καλεῖν· τὸν δὲ, φυσιολόγον,
 μᾶλλον ἢ ποιητὴν. ὁμοίως δὲ, καὶ εἰ τις
 ἅπαντα τὰ μέτρα μνησθῇ, * ποιοῖτο τὴν
 μίμησιν, καὶ δάπερ. Χαίρημων ἐποίησεν
 Ἰσποκένταυρον, † μετὰ τὴν ῥαψωδίαν ἐξ ἁ-
 πάντων τῶν μέτρων, ἐκ ἧς καὶ ποιητὴν
 πρὸς αὐτοὺς ὀνομαζομένους. περὶ μὲν τούτων δια-
 κρίσει τῶν τοιούτων τὸν τρόπον. Ἐπεὶ δὲ τινες αἱ
 παῖσι χρῶνται τοῖς εἰρημένοις· λέει

οἶον, ῥυθμῶ, καὶ μέλει, καὶ μέτρῳ, ὥσπερ ἦτε
 τῶν διδουραμβικῶν ποιήσις, καὶ ἡ τῶν νό-
μων, καὶ ἡ τε τραγωδία, καὶ ἡ κωμωδία.
 διαφέρουσι δέ, ὅτι αἱ μὲν ἅμα πᾶσιν, αἱ δὲ
 κατὰ μέρος. ταύτας μὲν οὖν λέγω τὰς δι-
αφορὰς τῶν τεχνῶν, ἐν αἷς ποιεῖνται τὴν
 μίμησιν. ^{ἡ δὲ ποίησις ὅτι ὅτι καὶ ῥυθμῶν}
 2. Ἐπεὶ δὲ μιμῶνται οἱ μιμνέμενοι
πράττοντας, ἀνάγκη δὲ τῆς, ἢ συσταί-
 υς, ἢ φάυλς εἶναι (τὰ γὰρ ἡθῆ, χεδόν
 αἰ, τέτοις ἀκολουθεῖ μόνοις, κακία γάρ,
 καὶ ἀρετὴ τὰ ἡθῆ διαφέρουσι πάντες) ἢ
 τοι βελτίονας ἢ καὶ ἡμᾶς, ἢ χείρονας,
 * ἀνάγκη μιμεῖσθαι, ὥσπερ οἱ γραφεῖς.
Πολύγνωτος μὲν, κρείττερος, Πάυσων δὲ
 χείρερ, Διονύσιος δὲ ὁμοίους εἰκάζει. δη-
 λον δὲ, ὅτι καὶ τῶν λεχθεῖσιν ἐκάστη μι-
 μῆσειν, ἔχει πᾶν τὰς διαφορὰς. καὶ
 ἔστιν ἑτέρα, τῶν ἑτέρα μιμῆσθαι, τῆτον
 ἡπὸν, καὶ γὰρ ἐν ὀρχήσει, καὶ αὐ-

1. The Nomes, were Hymns sung in Honour of Apollo.

2 For, properly speaking those Persons who are between both, have no Manners, or Characters at all. —

3 and are different, according as they imitate different Things, in y^e Manner I have mentioned.

1 And in all Works of Prose, or mere Verse,
that is, where there is no Addition of
Musick, or Dancing, as there was by
the Dithyrambick Poems, And those
call'd Nomos, as well as Tragedy, and
Comedy.

2 The Manner in which one imitates; for
with the same things, you may imitate
the same Subject, and yet render them
very different by the Manner;

λήσει, καὶ κιθάρῃς, ἐς ἵ γενέσθαι ταύτας
 τὰς ἀνομοιότητας· καὶ περὶ τῆς λόγους δὲ
καὶ τὴν φιλομετρίαν· οἷον Ὀμηρος μὲν,
 Βελτίης, Κλεοφῶν δὲ, ὁμοίως, Ηγήμων δὲ,
 ὁ Θάσιος, ὁ τὰς παρῳδίας ποιήσας πρῶ-
 τος, καὶ Νικόχαρις, ὁ τὴν Δηλιάδα, χεί-
 ρους. Ὁμοίως δὲ, καὶ περὶ τῆς διδυράμ-
 νος, καὶ τῆς νόμους, ὡς Πέρσας, καὶ Κύ-
 κλωπας, Τιμόθεος, καὶ Φιλόξενος μιμήσαι-
 το ἂν. ἐν αὐτῇ δὲ τῇ διαφορᾷ, καὶ ἡ
 τραγῳδία, πρὸς τὴν κωμῳδίαν, διέσπεν.
 ἡ μὲν γὰρ χεῖρους, ἡ δὲ βελτίης, μιμῆσ-
 θαι βέλεται, τῶν νῦν.

Χζ. Ἐτι δὲ τέτῳ τρίτῃ διαφορᾷ, τὸ,
 ὡς ἕκαστα τέτῳ μιμήσασθαι τοῖς αὐτοῖς. καὶ
 γὰρ ἐν τοῖς αὐτοῖς, καὶ τὰ αὐτὰ, μιμῆσ-
 θαί ἐστιν, ὅτε μὲν ἀπαγγέλλοντα, ἢ ἑτε-
 ρόν τι γινώσκοντα, ὥσπερ Ὀμηρος ποιεῖ·
 ἢ ὡς τὸν αὐτὸν, καὶ μὴ μεταβάλλοντα, ἢ
 πάντας ὡς πράττοντας, καὶ ἐνεργούντας, τῆς μι-

μιμνῆντες. Ἐν τρισὶ δὴ ταύταις διαφοραῖς
 ἢ μίμησις ἐστίν, ὡς εἶπομεν κατ' ἀρχάς,
 ἐν οἷς τε, καὶ ὡς. ὥστε τῇ μὲν, ὁ αὐτὸς
 ἀν εἴη μιμητῆς Ομήρῳ Σοφοκλῆς, μιμνῆ-
 νται γὰρ ἄμφω σπουδαίως. τῇ δὲ, Ἀριστοφά-
 νει. πράττοντας γὰρ μιμνῆνται, καὶ δρῶντας
 ἄμφω. ὁ δὲν καὶ δράματα καλεῖσθαι τι-
 νες αὐτά φασιν, ὅτι μιμνῆνται δρῶντας.
 διὸ καὶ ἀντιποιεῖναι τῆς τε τραγωδίας καὶ
 τῆς κωμωδίας οἱ Δωριεῖς. τῆς μὲν κωμω-
 δίας, οἱ Μεγαρεῖς, οἱ τε ἑνταῦθα, ὡς ἐπὶ
 τῆς παρ' αὐτοῖς δημοκρατίας γεννομένης,
 καὶ οἱ ἐκ Σικελίας. ἐκεῖθεν γὰρ ἦν Ἐπί-
 χαρμος ὁ ποιητῆς, πολλῶ πρότερος ὢν Χι-
 ωνίδος, καὶ Μάγνητος. καὶ τῆς τραγωδίας ἑ-
 νιοὶ τῶν ἐν Πελοποννήσῳ, ποιέμενοι τὰ ὀ-
 νόματα σήμερον. ἔθιοι μὲν γὰρ κώμας, τὰς
 περιουκίδας καλεῖν φασίν. Ἀθηναῖοι δὲ δῆ-
 μος. ὡς κωμῶδες, ἔκ ἀπὸ τῆς κωμάζειν,
 λεχθέντας, ἀλλὰ τῇ κατὰ κώμας, πλά-

x The first of these, respects the Means, or
Instrument of Imitation, the 2. the Subject
of it, and the 3. the Manner. Homer and
Sophocles resemble Each other in the 2.
Particular, but not in the First or Third,
for these, Sophocles and Aristophanes a-
gree together.

1. Mon^r. Boileau has borrowed this com-
parison from Aristotle, in the Beginning of his
3. Books, of the Art of Poetry

Il n'est point de Serpent, ni de Monstre ^{odieux}
Qui par l'Art imité ne puisse paraître ^{à l'œil}
D'un pinceau délicat, l'artifice agréable,
Du plus affreux objet fait un objet aimable.
Ainsi, pour nous charmer, la Tragedie en pl^e
D'Œdipe tout sanglant fit parler les douleurs,
D'Orreste parricide exprime les alarmes,
Et pour nous divertir, nous arrache des larmes.

To which may be subjoined y^e following remark
; y^e in y^e partic^lar menti^on by Aristotle, y^e Imitation
ought not to be entire, or perfect; for if the
resemblance be too great, it will fill us
with as much horror as the original itself;
for instance, the perfect Imitation of a dead
Carcase in Wax, in all its proper Colours,
without any Difference w^d be insupportable,
for y^e same Reason, Figures in Wax have not
met with Success, because they resemble ^{ye original} too
much; but City same Things be represent^d
in Marble, or flat Painting, by reason they
approach to y^e Truth, y^e more they will
please. For, let the Resemblance be —

κη, ἀτιμαζομένους ἐκ τῆς ἀσεως· καὶ τὸ ποι-
εῖν, αὐτοὶ μὲν δρᾶν, Ἀθηναῖους δὲ πράττειν,
προσαγορεύειν. περὶ μὲν ἔν τῶν διαφο-
ρῶν, καὶ πόσαι, καὶ τίνες, τῆς μιμήσεως, εἰ-
ρήσω ταῦτα.

4. Εοίκασι δὲ γεννηῆσαι μὲν ὅλως τὴν
ποιητικὴν αἰτία δύο τινές, καὶ αὗται φυ-
σικαί. Ἰὸ, τε γὰρ μιμεῖσθαι, σύμφυτον τοῖς
ἀνθρώποις, ἐκ παίδων, ἐς ἱ, καὶ τέττω δι-
αφέρουσι τῶν ἄλλων ζώων, ὅτι μιμητικώ-
τατόν ἐστι, καὶ τὰς μαθήσεις ποιεῖται δι-
ὰ μιμήσεως τὰς πρώτας, καὶ τὸ χαίρειν
τοῖς μιμήμασι πάντας. σημεῖον δὲ τέττω,
τὸ συμβαῖνον ἐπὶ τῶν ἔργων. ἂ γὰρ αὖ- 1. —
τὰ λυπηρῶς ὀρῶμεν, τέττω τὰς εἰκόνας, τὰς
μάλιστ' ἠκριβομένας, χαίρομεν θεωρῶν-
τες· οἷον θηρίων τε μορφὰς τῶν * ἀγρι-
ωτάων, καὶ νεκρῶν. αἴτιον δὲ καὶ τέττω, ὅτι
μανθάνειν, ἔμμόνον τοῖς φιλοσόφοις, ἠδίσον,
ἀλλὰ καὶ τοῖς ἄλλοις ὁμοίως· ἀλλ' ἐπὶ
βρα-

He they — βραχὺ κοινωνῶσιν αὐτῷ. διὰ γὰρ τῷτο
partable of χαίρουσι τὰς εἰκόνας ὁρῶντες, ὅτι συμβαί-
this only in νει θεωρῶντας μὴν θάλλειν καὶ συλλογίζεσ-
moderate θαι, τί ἕκαστον· οἷον, ὅτι ὁστος ἐκεῖνος· ἐ-
Degree. πεί εἰ μὴ τύχη προεωρακώς, * ἔ δια

μίμημα ποιήσει τὴν ἡδονήν, ἀλλὰ διὰ τὴν
 ἀπεργασίαν, ἢ τὴν χροιάν, ἢ διὰ τοιαύ-
 την τινὰ ἄλλην αἰτίαν. Κατὰ φύσιν
 δὲ ὄντος ἡμῖν τῷ μιμεῖσθαι, καὶ τῆς ἀρμο-
 νίας καὶ τῷ ῥυθμῷ, (τὰ γὰρ μέτρα, ὅτι μό-
 ρια τῶν ῥυθμῶν ἐσι, φανερόν) ἐξ ἀρχῆς
 οἱ πεφυκότες πρὸς αὐτὰ μάλιστα, κατὰ
 μικρὸν προάγοντες, ἐγέννησαν τὴν ποί-
 ησιν, ἐκ τῶν αὐτοχαρακτηρισμάτων. διὰ το-
 ῦτο δὲ κατὰ τὰ οἰκεῖα ἡδὴ ἡ ποίησις.

unperme- οἱ μὲν γὰρ σεμνότεροι, τὰς καλὰς ἐμι-
imitated by μῶντο πράξεις, καὶ τὰς τῶν τοιούτων † τύ-
ways. χας· οἱ δὲ εὐτελέστεροι, τὰς τῶν φαύ-
 λων, πρῶτον φόνους ποιοῦντες, ὥσπερ ἑ-
 τεροι ὕμνους καὶ ἐγκώμια. Τῶν μὲν ἔν πρὸ

Ομή-

ever
 in
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 See
 1. Aris
 the f
 c. xi.
 = μά
 τὸ τε
 ἄνδρ
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 2 Ho
 Poet
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ever so great, the Eye, and the Mind, will -
immediately discern the Difference, such as
of Necessity ought to be, between Art & Nature.
See Spec. Vol. 2. N.º 418. —

1 Aristotle makes the same Observation in -
the following Passage of his Rhetoric, L. 1.
c. XI. ἐπεὶ δὲ τὸ μάρμαρον τε ἡδὺ καὶ τὸ θάψ-
μαίσειν, καὶ τὰ τοιαῦτα ἀνάγκη ἡδέα εἶναι
τὸ τε μεμνημένον, ὥσπερ τραγικὴν καὶ
ἀνδριαντοποιίαν, καὶ ποιητικὴν, καὶ παντὶ ἄνθρωπῳ
μεμνημένον ἢ, καὶ μὴ ἡδὺ οὐ το-
μίσμα, οὐ γὰρ ἐπὶ τοῦτο χαίρει, ἀλλὰ
συλλογισμός ἐστιν, ὅτι τοῦτο ἔχειν, ὥσε
μάρμαρον τι συμφέρει. —

2 Hor. gives the same Account of y^e Original of
Poetry in y^e 3^d Ep. of the 2^d Book. V. 138. and
Tibullus has these remarkable Lines to y^e
same Purpose, Eleg. 1. Lib. 11. —

Agricola assiduo primum lassatus aratro,
Santavit certo rustica Verba Pede.
Et sator arenti primum est modulatus Avena
Carmin, ut ornatus duceret ante Deos.
Agricola et Minio suffusus, Bacche, rubente
Primus ineperita ducit ab arte, Phoros.
But L^d Shaft. is of a quite diff^t Opinion
as to y^e meaning of αὐτοσχεδίασματων; &
his Character. Vol. 2. p. 130

2 This Poem was of a comic Nature, where =
= in Homer made use of Iambic Verses as =
proper for Raillery; It was a Jest upon the
Fair Sea, and had its name from one Mar =
= gites, a weak Man, who was the Subject
of it. The Story is something loose, as may
be seen by the account of it still pre =
= served in Eustathius's Comment on y.
Odyssey; Book ¹⁰ —.

the following fragments of this Poem are
preserved in Plato, & in another Treatise of
Aristotle.

Πόλλ' ἠπείσατο ἔργα, κακῶς δ' ἠπείσατο πάν^{τα}·
and, Τὸν δ' οὐτ' αὖ σκαπτῆρα θεοὶ θέσαν, οὐτ' ἀπ^ὸ τῆ^ς α^ἰ
οὐτ' ἄλλως τι σοφόν, πᾶσις δ' ἠμάρτανε^ν·
— They are spoken of Margites himself. — Τέχνης

1. Homer was, by y^e Consent of all Antiquity, al =
= lowed to have furnished Subject both to y^e Tragic,
the comic, & every other kind of genuine Poetry.
There was no more left for Tragedy to do after
Him, than to erect a Stage, and draw his Dia =
= logues, & Characters into Scenes; turning,
in the same Manner, upon one principal
Action, or Event with y^t regard to Place
and Time, w. was suitable to a real Spectacle.
Even Comedy itself was adjured to this great

Ομήρου, ὅθεν ὁς ἔχομεν εἰπεῖν τοῖς τὸν ποί-
ημα, εἰκὸς δὲ εἶναι πολλές, ἀπὸ δὲ Ο-
μήρου ἀρξαμένοις, ἔστιν οἷον, ἐκεῖνος ὁ
Μαργείτης, καὶ τὰ τοιαῦτα, ἐν οἷς καὶ τὸ 2

ἀρμότιον ἱαμβεῖον ἦλθε μέτρον. Διὸ καὶ ^{the word ἦλθε}
^{means only} ἱαμβεῖον καλεῖται νῦν. ὅτι ἐν τῷ μέτρῳ ^{of the same}
τύτῳ ἱάμβιζον ἀλλήλους. καὶ ἐγένοντο τῶν ^{foot entered}
παλαιῶν, οἱ μὲν ἡρωϊκῶν, οἱ δὲ ἱάμβων ποι- ^{into those}
ηταί. ὥσπερ δὲ καὶ τὰ σπυδαῖα μάλιστ' ^{Poems occur}
ποιητῆς Ομηρος ἦν (μόνος γάρ, ὅτι ἔβλεπε, ^{tionally,}
ἀλλ' ὅτι καὶ μιμήσεις δραματικὰς ἐποίησεν) ^{as the poet}
ἔτῳ, καὶ τὰ τῆς κωμωδίας χήματα, πρῶ- ^{thought pro}
τος ὑπέδειξεν, ἔφ' ὅγον, ἀλλὰ τὸ γελοῖ- ^{per, for it}
ον δραματοποιήσας. ὁ γὰρ Μαργείτης, ^{appears}
ἀνάλογον ἔχει, ὥσπερ Ἰλιάς, καὶ Οδύσσεια, ^{from those}
πρὸς τὰς τραγωδίας, ἔτῳ καὶ ἔτος, πρὸς ^{fragments}
τὰς κωμωδίας. * Παραφανείσης δὲ τῆς ^{of the same}
τραγωδίας, καὶ κωμωδίας, οἱ ἐφ' ἑκατέ- ^{which have}
ραν τὴν ποίησιν ὁρμῶντες, κατὰ τὴν οἰκεί- ^{inserted, of}
αν φύσιν, οἱ μὲν ἀντὶ τῶν ἱάμβων, κωμω- ^{the whole}
δο-

δοποιοὶ ἐγένοντο· οἱ δὲ ἀντὶ τῶν ἐπῶν, τρα-
γωδιδάσκαλοι, διὰ τὸ μείζω, καὶ ἐντιμώτερα,
τὰ χήματα εἶναι ταῦτα ἐκείνων. τὸ μὲν
ἔν ἐπισκοπεῖν, εἰ ἄρα ἔχει ἤδη ἡ τραγω-
δία τοῖς εἶδεσιν ἱκανῶς, ἢ ὅ, αὐτότε καὶ
αὐτὸ κρινόμενον, καὶ πρὸς τὰ θεάτρα,
ἄλλος λόγος. Γενομένης ἔν ἀπ' ἀρχῆς

Page 8. αὐτοχεδιαστικῆς, καὶ αὐτῇ, καὶ ἡ κωμῳδία.
καὶ ἡ μὲν, ἀπὸ τῶν ἐξαρχόντων τὸν δι-
θύραμβον, ἡ δὲ, ἀπὸ τῶν τὰ φαλλικά,
ἃ, ἔτι καὶ νῦν, ἐν πολλαῖς τῶν πόλεων, δι-
αμένει νομιζόμενα, καὶ ἁ μικρὸν ἤυξήθη,
προαγόνων, ὅσον ἐγίγνετο φανερόν αὐτῆς.

as fast as they discover it. καὶ πολλὰς μεταβολὰς μεταβαλῶσα ἡ
κωμῳδία, ἐπαύσατο, ² ἐπεὶ ἔχε τὴν ἐ-
καὶ αὐτῆς φύσιν. καὶ τό, τε τῶν ὑποκρι-
τῶν πλήθος, ἐξ ἐνὸς εἰς δύο, πρῶτος Αἰ-
χύλος ἤγαγε, καὶ τὰ τῷ χορῷ ἡλάττω-

he introduced, καὶ τὸν λόγον πρωταγωνιστὴν παρεσκεύ-

α μνημονεύει. ³ τρεῖς δὲ καὶ σκηνογραφίαν, Σοφο-

κράτης, καὶ ἡ σκηνογραφία, Σοφο-

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In conformity to the practice of
Sophocles, who added a third person
to his scenes, as being the most proper
number for dialogue, Horace lays
down this rule: nec quatuor loqui personae possunt.

Master, it being derived from y^e Parody, or
Mock Humours, of which he had given
y^e Specimen in a concealed Sort of Railery
intermixed with y^e Sublime, not only in
his Margites, but even in his Iliad and
Odyssey.

1 The Phallica here mentioned, were scurrilous
and obscene Farces, which prevail'd even in
Aristotle's time, & had y^e Countenance of y^e Ma-
gistrates in some Cities of Greece, who were
behind the rest in y^e Reformation of Taste &
Manners.

2 Concerning Tragedy, he declares, y^e w^hever Idea
might be formed of the utmost perfection of
this kind of Poem, it could in practise rise
no higher y^t it had been already carried
in his Time, "having at length, says he, at-
tained its Ends, & being apparently con-
summate in itself." And indeed he was
as true a Prophet, as he was a Critic, for by
y^e Event it appeared, y^e Tragedy being rais'd
to its height by Sophocles & Euripides, y^e
Room left for further Excellence or Emulation.

there were no more Tragic Poets, besides these,
endur'd after Aristotle's time. —

3 A Tetrameter Verse is composed of —
Trochees, & as Victorinus says, *Est carmen*
jocosis Motibus emollitum, gestibusq
agentium satis accommodatum. —

5 Horace, speaking of the Iambick Foot, says,
Hunc loci cepere pedem, grandaeq; fethum
Alternis aptum sermonibus, et populares
Vincentem strepitus, & natum rebus ag:
endo

2 We may make the same Observation of
our English Blank Verse, which often
enters into our common Discourse, tho'
we do not attend to it, & is such a due
Medium between Rhyme and Prose, y.
it seems wonderfully adapted to Tra-
gedy; for as to a Play in Rhyme, it
wou'd be as absurd in English, as a
Tragedy of Hexameters wou'd have
been in Greek or Latin. —

κλῆς. ἔτι δὲ, τῷ μέγεθος, ἐκ μικρῶν μύ-
θων, καὶ λέξεως γελοίας, διὰ τὸ ἐκ σατυ-
ρικῆ μεταβαλεῖν, ὃ φέρεται περὶ νῶτον· τό, τε
μέτρον, ἐκ τετραμέτρου, ἰαμβεῖον ἐγένετο. 3.
τὸ μὲν γὰρ πρῶτον, τετραμέτρῳ ἐχρῶν-
το, διὰ τὸ σατυρικὴν, καὶ ὀρχηστικωτέραν εἶ-
ναι τὴν ποίησιν. λέξεως δὲ γενομένης, αὐ-
τῇ ἡ φύσις τὸ οἰκτεῖον μέτρον εὔρε. μάλι- 3.
στα γὰρ λεκλικὸν τῶν μέτρων, τὸ ἰαμβεῖον
ἔστι. σημεῖον δὲ τῆς· πλείστα γὰρ ἰαμ-
βεῖα λέγομεν ἐν τῇ διαλέκτῳ τῇ πρὸς 2.
ἀλλήλους· ἐξάμετρα δὲ ὀλιγάκις, καὶ ἐκβαί-
νοντες τῆς λεκλικῆς ἀρμονίας. ἔτι δὲ ἐπει-
σοδίων πλήθῃ, καὶ τὰ ἄλλα, ὥς ἕκαστα
κοσμηθῆναι λέγεται. περὶ μὲν ἔν τῶν
τοσαῦτα ἔσω ἡμῖν εἰρημένα. Πολὺ γὰρ
ἂν ἴσως ἔργον εἴη διεξιέναι κατὰ δέκατον.

5. Ἡ δὲ κωμῳδία ἐστίν, ὡς περ εἴπομεν, 10. 5.
μίμησις, φαυλοτέρων μὲν, καὶ μέντοι κατὰ
πᾶσαν κακίαν, ἀλλὰ τῶν αἰσχροῦ ἐστὶ, τὸ γε-

1. Comedy was not raised to any Form, or Shape of Art, till about the Time of Aristophanes, who was of y^e first Model, & a Beginner of y^e kind, at the same Time that Tragedy had undergone all its Changes, and was already come to its Last Perfection, as Aristotle has shewn
p. 10.

Crates flourished, about y^e 82 Olympiads, y^e is about 450 Years before Christ.

2. He means by this, the Gross Invectives of y^e first Comedy.

3. Horace says the Subjects of an Epic Poem, are, — Res gestae Regum, & y^e Persons wh^{ch} Aristotle here speaks of.

5. The Definition of Tragedy is, that it
is an Imitation of an Action y. is grave
entire (i.e. having a Beginning, Middle
and End to it) of a due Length (or great-
ness, as it is here called) in a Style that
is agreeably recommended (by Circum-
stances attending it, as Number, Ver-
sification, and Music) of Power, by
raising Pity and Fear, or Terror to im-
prove the Mind of those, and such like
Passions, &c. not in the Way of Van-
ity.

λβ. ἔφησεν. τῷ δὲ τὸ μέτρον ἀπλῶν ἔχειν,
 καὶ ἀπαγγελίαν εἶναι, ταύτη διαφέρουσιν. *a. m. n. e. Narrative*
 ἔτι δὲ τῷ μήκει. ἡ μὲν, ὅτι μάλιστα, πει-
 ρᾶται, ὑπὸ μίαν περιόδον ἡλίσ εἶναι, ἢ
 μικρὸν ἐξαλλάττειν, ἡ δὲ ἐποποιία, ἀ-
 ὀριστος τῷ χρόνῳ, καὶ τέτῳ διαφέρει. καί
 τοι, τὸ πρῶτον, ὁμοίως, ἐν ταῖς τραγωδί-
 αῖς τῷτο ἐποίουν, καὶ ἐν τοῖς ἔπεσι. μέρη δὲ
 ἔστι, τὰ μὲν, ταυτὰ, τὰ δὲ, ἴδια τῆς τρα-
 γωδίας. Διόπερ ὅστις περὶ τραγωδίας οἶ-
 δε σπυδαίας, καὶ Φαύλης, οἶδε καὶ περὶ ἐπῶν,
 ἂ μὲν γὰρ ἐποποιία ἔχει, ὑπάρχει τῇ
 τραγωδίᾳ. ἂ δὲ αὐτῇ, ὅ πάντα ἐν τῇ ἐ-
 ποποιίᾳ.

6. Περὶ μὲν ὅν τῆς ^{ΕΚ} ἑξαμέτρο ^{IS} μι- *ing. f. m.*
 μητικῆς, καὶ περὶ κωμωδίας, ὕστερον ἐρῶμεν.
 περὶ δὲ τραγωδίας λέγωμεν, ἀπολαβόν-
 τες αὐτῆς, ἐκ τῶν εἰρημένων, τὸν γινόμε-
 νον ὅρον, τῆς ὕλης. Ἔστιν ὅν τραγωδία, *J.*
μίμησις πράξεως σπυδαίας καὶ τελείας, μέ- *Definit.*

γεδος of tragedy

**Each of* γεδος ἔχουσι, ἡδυσμένῳ λόγῳ, ^χχωρίς ἐ-
y. Grace κάσθ τῶν εἰδῶν, ἐν τοῖς μορίοις, ὁρῶντων,
nothing καὶ ὁ δι' ἐπαγγελίας, ἀλλὰ δι' ἐλέθ, καὶ φά-
= perfectly ἔθ, περαίνουσα τὴν τῶν τοιούτων παθημά-
in differ- των κάθαρσιν. Λέγω δὲ ἡδυσμένον μὲν
= gent part. λόγον, τὸν ἔχοντα ῥυθμὸν, καὶ ἀρμονίαν, καὶ
μέλος. τὸ δὲ, χωρίστῶν εἰδῶν, τὸ διὰ μέ-
τρων ἓν ἅ μόνον περαίνεσθαι, καὶ πάλιν ἑ-
τερα διὰ μέλους. Ἐπεὶ δὲ πρᾶττοντες ποι-
ῶνται τὴν μίμησιν, πρῶτον μὲν ἐξ ἀνάγκης ἂν εἴη τι μόριον τραγωδίας ὁ τῆς ὀψέ-
ως κόσμος, εἴτα μελοποιία καὶ λέξις. ἐν
τέτοις γὰρ ποιεῖνται τὴν μίμησιν. λέγω
δὲ λέξιν μὲν αὐτὴν τὴν τῶν μέτρων σύν-
δεσιν· μελοποιίαν δὲ, ἧ τὴν δύναμιν φανε-
ρὰν ἔχει πᾶσαν. Ἐπεὶ δὲ πρᾶξέως ἐστὶ
μίμησις, πρᾶττεται δὲ ὑπό τινα πρᾶττον-
των, ^χὥς ἀνάγκη ποιεῖς τινας εἶναι, κατὰ τε

**who must* τὸ ἦθος, καὶ τὴν διάνοιαν, (διὰ γὰρ τέτων
of Necess- καὶ τὰς πράξεις εἶναι φαιμέν ποιεῖς τινας πέ-
-sity be ^χ *such as* *they are from*
their Manners
and Characters,
or Sentiments.

ΦΥΚΕΝ

J. W.
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J. W^m Milton, in his Preface to Sampson
Agonistes, observes, y^e Tragedy purges y^e
Minds of those, & such like Passions as
are here mentioned, by tempering, & re-
=ducing y^e to just Measure, wth a kind of de-
=light, sh^d up from reading or seeing
those Passions well imitated. Nor is
Nature, says he, wanting in her own
Effects to make good this Assertion, for
so in Physick, Things of Melancholic
hue & Quality, are used ag^t Melancholy;
sour, ag^t Sour; Salt, to remove Salt
Humours: in short, Diversions of this
kind, wear out of our Thoughts every
Thing, that is mean and little, & they
cherish and cultivate y^e Humanity,
w^{ch} is y^e Ornament of our Nature. They
soften Insolence, soothe Affliction,
& subdue the Mind to the Dispensation
of Providence.

1. The Manners mark out the Qualities of those that act. —

2. And the Sentiments are those Discourses by which they make known their Actions, or discover their Thoughts. —

3. The Two Parts which respect the Means or Instruments of Imitation are the Diction and Music, the single One, which regards the Manner is the Decoration of the Stage, and the Three other Parts which relate to the Subject, are the Fable, the Manners or Characters, and the Sentiments.

4. The putting together of the Incidents. —

φύκειν αἷτια δύο τῶν πράξεων εἶναι, διά-
 νοια, καὶ ἡθος, καὶ κατὰ ταύτας, καὶ τυγχά-
 νουσι, καὶ ἀποτυγχάνουσι πάντες. Χεσι δὲ ἡς
μὲν πράξεως ὁ μῦθος μίμησις. λέγω γὰρ
 μῦθον τῆτον, τὴν σύνθεσιν τῶν πραγμά-
 των. Τὰ δὲ ἡθῆ, καὶ ἃ ποιεῖς τινες εἶ-
ναι φημὲν τὰς πράττοντας· διάνοιαν δὲ, 2
ἐν ὅσοις λέγουσιν ἀποδεικνύσιν τι, ἢ καὶ ἀ-
ποφαίνονται γνώμην. Ἀνάγκη ἔν, πάσης
 τραγωδίας μέρη εἶναι ἕξ, καθ' ἃ ποιά τις
 ἐστὶν ἡ τραγωδία. ταῦτα δ' ἐστὶν, μῦθος,
 καὶ ἡθῆ, καὶ λέξεις, καὶ διάνοια, καὶ ὄψις, καὶ με-
 λοποιία. οἷς μὲν γὰρ μιμῶνται, δύο μέρη 3
ἐστὶν· ὡς δὲ μιμῶνται, ἔν· ἃ δὲ μιμῶνται,
τρία. καὶ παρὰ ταῦτα ἕδεν. Τέτοισι μὲν
 ἔν, καὶ ὀλίγοι αὐτῶν, ὡς εἰπεῖν, κέχρηται
 τοῖς εἰδεσι. καὶ γὰρ ὄψιν ἔχει πᾶν, καὶ ἡ-
 θος, καὶ μῦθον, καὶ λέξιν, καὶ μέλος, καὶ διάνοιαν
 ὡσαύτως. Μέγιστον δὲ τῶν ἐστὶν
ἢ τῶν πραγμάτων σύστασις. ἢ γὰρ τρα- 4
 γωδία

- γωδία μίμησις ἐστίν, ἔκ ἀνθρώπων, ἀλλὰ
 πράξεων, καὶ βίης, καὶ εὐδαιμονίας, καὶ κα-
 κοδαιμονίας. καὶ γὰρ ἡ εὐδαιμονία ἐν πράξει
 ἐστίν, καὶ τὸ τέλος πρᾶξις τίς ἐστίν, ὃ ποιό-
της. εἰσὶ δὲ κατὰ μὲν τὰ ἥδη, ποιοί τι-
νες. κατὰ δὲ τὰς πράξεις, εὐδαίμονες, ἢ
 τὸν ἄτιον. ἔκ τούτων, ὅπως τὰ ἥδη μιμήσων-
 1. ται, πράττουσιν, ἀλλὰ τὰ ἥδη συμπερι-
λαμβάνουσιν, διὰ τὰς πράξεις. ὥστε τὰ πράξ-
 ματα, καὶ ὁ μῦθος, τέλος τῆς τραγωδίας,
 2. Τὸ δὲ τέλος μέγιστον ἀπάντων ἐστίν. * Ἀ-
 νευ μὲν γὰρ πράξεως, ἔκ ἂν γένοιτο τρα-
 γωδία. ἀνευ δὲ ἡδῶν, γένοιτ' ἂν. αἱ γὰρ
 3. τῶν νέων τῶν πλείστων, ἀήδεις τραγω-
 δίαί εἰσι, καὶ ὅλως, ποιῆσαι πολλοὶ τοῖς τοι-
 4. οῖον, καὶ τῶν γραφῶν, Ζεῦξις πρὸς Πολύ-
 γνωτον πέπονθεν. ὁ μὲν γὰρ Πολύγνω-
τος† ἀγαθὸς ἡθογράφος. ἡ δὲ Ζεύξις
 5. γραφὴ, ἧδέν ἔχει ἡδός. Ἐτι, εἰάν τις ἐ-
 φεζῆς τῇ ρήσει ἡθικᾶς, καὶ λέξεις καὶ δια-
 νοίας

1. They add 2^d Manners in Order to render the Actions more probable by discovering to the Spectators the Principles from whence they spring, and enabling them to judge before Hand of the ensuing Behaviour. —

2. The Means being always subservient — to the End.

3. That is, the Manners are not so strong-
ly expressed, as that you can discover —
beforehand what Resolutions will be for-
med, or how the Persons intend to act. —

4. Poetry and Painting are so much alike that all the Excellencies, and Defects, ch^t w^t are to be found in the One, may likewise be observed in the other. —

5. Pliny speaking of Zeuxis, says, "fecit et Penelopen, in qua pinaciose Mores — videtur. But this Passage confirms Aristotle's Censure, rather than the contrary.

1. The Case seems to be somewhat different in Comedy, which always pleases most, where the Characters are well drawn whatever Defects there may be in the Subject or Fable, for Comedy is indeed an Imitation of Mans Manners, rather than their Actions, and accordingly Horace in his Art of Poetry speaking upon this Subject says - V. 319

Interdum speciosa Locus, morataq; recte
Fabula, nullius in Verbis, sine Pondere et Arte,
Valdine oblectat Populum, meliusq; moratur,
Quam Versus inopes Rerum, Nugaeq; canore.

2. The Change of Fortune and the Disconsoling. —

3. Reddere Persona sit convenientia unus.
Hor. Art. Poet. Vers. 316.

νοίας εὖ πεποιημένας, ὅ * ποιήσῃ δ' ἦν τῆς
 τραγωδίας ἔργον, ἀλλὰ πολὺ μᾶλλον, ἢ
καταδεεστέροις τέτοις κεχρημένα, τραγω-
 δία, ἔχουσα δὲ μῦθον, καὶ σύστασιν πραγμά-
 των. Πρὸς δὲ τέτοις, τὰ μέγιστα, οἷς ψυ-
 χαγωγεῖ ἡ τραγωδία, τῷ μῦθῳ μέρη ἐ-
 σὶν, αἵτε περιπέτειαί, καὶ ἀναγνωρίσεις. 2.

Ἔτι σημείον, ὅτι καὶ οἱ ἐλχιδεῖς ποιεῖν,
 πρότερον δύναται τῇ λέξει, καὶ τοῖς ἡθεσιν,
 ἀκριβῶς, ἢ τὰ πράγματα συνίστασθαι, οἷον
 καὶ οἱ πρῶτοι ποιῆσαι χεδὸν ἅπαντες. Ἀρ-
 χὴ μὲν ἔν, καὶ οἷον ψυχὴ, ὁ μῦθος, τῆς τρα-
 γωδίας, δεύτερον, δὲ, τὰ ἡδῆ. παραπλή-
 σιον γάρ ἐστι καὶ ἐπὶ τῆς γραφικῆς. εἰ γάρ
 τις ἐταλείψῃ τοῖς καλλίστοις φαρμάκοις
 χυδῶν, ὅκ' αὖ ὁμοίως εὐφρανῆεν, καὶ λευκο-
 γραφήσας εἰκόνα. ἐστὶ τε μίμησις πράξεως,
 καὶ διὰ ταύτην, μάλιστα τῶν πρᾶττόντων.

Τρίτον δὲ ἡ διάνοια. τῷ το δὲ ἐστὶ τὸ λέγειν *Sentiment*
δύνασθαι ἰαένοντα, καὶ τὰ ἀρμότιστα. ὅπερ 3.

ωεφδ

C

ἐπὶ

1. ἐπὶ τῶν λόγων τῆς πολιτικῆς, καὶ ῥητορικῆς
ἔργον ἔστιν. οἱ μὲν γὰρ ἀρχαῖοι, πολιτικῶς
2. ἐποίουν λέγοντας· οἱ δὲ νῦν, ῥητορικῶς. Ἐστὶ
δὲ ἡθὸς μὲν, τὸ τοῖστον, ὃ δηλοῖ τὴν προ-
3. αἵρεσιν ὁποῖά τις ἔστιν, * ἐν αἷς ἔκ' ἔστι δὴ-
λον, ἢ προαιρεῖται, ἢ Φεύγει ὁ λέγων.
διόπερ' ἔκ' ἔχουσιν ἡθὸς ~~τῶν~~ τῶν λόγων.
Διάνοια δὲ, ἐν αἷς ἀποδεικνύσι τι, ὡς ἔστιν,
ἢ ὡς ἔκ' ἔστιν, ἢ καὶ θόλῃ τι ἀποφαίνονται.
Τέταρτον δὲ, τῶν μὲν λόγων ἡ λέξις.
λέγω δὲ, ὥσπερ πρότερον εἴρηται, λέξις,
εἶναι τὴν διὰ τῆς ὀνομασίας ἐρμηνείαν, ὃ
καὶ ἐπὶ τῶν ἐμμέτρων, καὶ ἐπὶ τῶν λόγων
ἔχει τὴν αὐτὴν δύναμιν. Τῶν δὲ λοι-
πῶν πέντε, ἡ μελοποιία μέγιστον τῶν ἡ-
4. δυσμάτων. Ἡ δὲ ὄψις, ψυχαγωγικὸν
μὲν, ἀτεχνώτατον δὲ, καὶ ἥκιστα οἰκεῖον
τῆς ποιητικῆς. ἡ γὰρ τῆς τραγωδίας δύ-
ναμις, καὶ ἄνευ ἀγῶνος, καὶ ὑποκριτῶν ἔστιν.
ἔτι δὲ κυριώτερα, περὶ τὴν ἀπεργασίαν τῶν
ὄψεων

1. The Word $\pi\omicron\lambda\iota\tau\iota\kappa\epsilon\iota\varsigma$ is here put to sig-
= nify the common Language of the Res-
= = ple, and is opposed to $\varphi\iota\lambda\omicron\varsigma\iota\kappa\epsilon\iota\varsigma$, by ^{ch.} _{no.} is
meant the Art of speaking ornamen-
= tally; And it is from these two Sources,
that Aristotle derives every Thing, which
relates to Expression.

2. Thus for Instance, when Aeneas in y^e
4th Book of the Aeneid, receives a Message
from the Gods to depart from Carthage,
and abandon Dido, we know immediately
what Determination he will come to; and
when the Poet says afterwards;

Ardet abire fugâ, Dulcesq; relinquere Terras,
Attonitus tanto Monitu, Imperioq; Deorum,
This Passage serves only to confirm us in
the Opinion we had before of his Piety. —

3. Predetermination of Mind.

4. The Decoration of y^e Stage. . . .

1. An Action ^{entire}, when it is complete -
in all its Parts, or as Aristotle describes it,
when it consists of a Beginning, a Mid-
-dle, and an End; Nothing should go be-
-fore it, be intermixed with it, or follow
after it, that is not related to it, as on
the contrary, no single Step should be
omitted in that just and regular Progress
which it must be supposed to take from
its Original to its Consummation. Thus
we see the Anger of Achilles in its Birth,
its Continuance and Effects; And Aeneas'
Settlement in Italy carried on thro' all
the Oppositions in his Way to it both by
Sea and Land. The Action in Milton is
contrived in Hell, executed upon Earth
and punished by Heaven; the Parts -
are told in the most distinct Manner, &
grow out of one another in ^{the} most na-
tural Order.

ὄψεων, ἢ τῷ σκευοποιῷ τέχνῃ, τῆς τῶν ποιητῶν ἐστὶ.

7. Διωρισμένων δὲ τέτων, λέγωμεν μετὰ ταῦτα, ποίαν τινὰ δεῖ τὴν σύσασιν εἶναι τῶν πραγμάτων, ἐπειδὴ τῷτο, καὶ πρῶτον, καὶ μέγιστον, τῆς τραγωδίας ἐστὶ.

Κεῖται δ' ἡμῖν, τὴν τραγωδίαν, τελείας

καὶ ὅλης πράξεως, εἶναι μίμησιν, ἔχουσης τι

μέγεθος. ἐστὶ γὰρ ὅλον, καὶ μηδὲν ἔχον μέγεθος. ὅλον δέ, ἐστὶ τὸ ἔχον ἀρχὴν, καὶ μέ-

σον, καὶ τελευτὴν. Ἀρχὴ δέ ἐστιν, ὃ αὐτὸ μὲν, ἐξ ἀνάγκης, μὴ μεί' ἄλλο ἐστὶ· μεί' ἐκεῖνο δ', ἕτερον πέφυκεν εἶναι, ἢ γίνεσθαι.

τελευτὴ δὲ τὸναντίον, ὃ αὐτὸ μεί' ἄλλο πέφυκεν εἶναι, ἢ ἐξ ἀνάγκης, ἢ ὡς ἐπιτο-

πολύ· μεία δὲ τῷτο ἄλλο ἔδεν. μέσον δέ, καὶ αὐτὸ μετ' ἄλλο, καὶ μεί' ἐκεῖνο, ἕτερον.

Δεῖ ἄρα, τὰς συνέστωτας εὖ μύθεσ, μήθ', ὁπόθεν ἔτυχεν, ἀρχεσθαι, μήθ', ὅπως ἔ-
τυχε, τελευτᾶν, ἀλλὰ κεχερῆσθαι ταῖς

εἰρημέναις ιδέαις. Ἐπιδ' ἐπεὶ τὸ καλὸν,

As made up of Parts καὶ ζῶον, καὶ ἅπαν πρᾶγμα ὃ συνέστηκεν ἐκ
τινῶν, ὃ μόνον ταῦτα τεταγμένα δεῖ ε-

1. χειν, ἀλλὰ καὶ μέγεθος ὑπάρχειν, μὴ τὸ
τυχόν· τὸ γὰρ καλὸν, ἐν μεγέθει, καὶ τά-
ζει ἐστὶ. διὸ, ὅτε πάμμικρον ἂν τι, γένοιτο,
καλὸν ζῶον. συγχεῖται γὰρ ἡ θεωρία,
ἐγγὺς τῷ ἀναισθητῷ χρόνῳ, γινομένη· ὅ-
τε παμμέγεδρες, ὃ γὰρ ἅμα ἡ θεωρία γί-
νεται, ἀλλ' οἰχέται τοῖς θεωροῦσι τὸ ἐν, καὶ
τὸ ὅλον, ἐκ τῆς θεωρίας· οἷον, εἰ μυρί-
ων σαδίων εἴη ζῶον. ὥς τε δεῖ, κατὰ μέρος
ἐπὶ τῶν σωμάτων, καὶ ἐπὶ τῶν ζώων, ε-

2. χειν μὲν μέγεθος, τὸ τοδὲ εὐσύνοπτον εἶ-
ναι· ὅτω, καὶ ἐπὶ τῶν μύθων, ἔχειν μὲν
μῆκος, τὸ τοδὲ εὐμνημόνευτον εἶναι. Τῷ
δὲ μήκει ὁρος, πρὸς μὲν τὰς ἀγῶνας καὶ τὴν
ἀιοδῆσιν, ὃ τῆς τέχνης ἐστίν. εἰ γὰρ ἔδει

*As to the Length of the Repre-
sentation, and
the Attention of
the Spectators.*

ΛΟΤΕ

5. By the Greatness of ²Action, is here meant not only that it should be great in its Nature, but also in its Duration, or in other Words, that it should have a due Length in it, as well as what we properly call Greatness; and the just Means of this kind of Magnitude he explains by a very apt Similitude; what those Animals are to the Eye, a very short, or a very long Action would be to the Memory; the first would be as it were lost and swallowed up by it, and the other difficult to be contained in it; — Homer and Virgil have shewn their principal Art in this particular; ² Action of ² Iliad, and that of the Aeneid were in themselves exceeding short, but are so beautifully ~~and~~ fully extended, and diversified by ² Invention of Episodes, and the Machinery of Gods, with the like poetical Ornaments, that they make up an agreeable Story sufficient to employ the Memory without overcharging it. And as to Milton's Action, it is enriched with such a Variety of Circumstances, and notwithstanding all ² Restraints he was under, is filled

with so many surprizing Incidents, bearing
a close analogy with what is delivered
~~in~~ in Holy Writ, if it is capable of
pleasing the most delicate Reader, without
giving offence to the most scrupulous.

2. The Word εὐσύννοτον, in the Greek Language
is a most happy Expression to signify such
a disposition of Parts in any Work or Design
as that the Eye shall not only run over
with Ease the several Parts of the Design
reducing still its View each Moment on
principal Object, on which all turns) but
when the same Eye shall without the
least Detainment in any of the particu-
lar Parts, and resting as it were im-
moveable in the Middle or Center of the
Whole, see at once, in an agreeable and
perfect Correspondence all which is there
exhibited to the Sight.

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5. Homer to preserve the Unity of his Action, hastens into the Middle of Things, as Horace has observed; had he gone up to Leda's Egg, or begun much later, even at the Rape of Helen, or the investing of Troy, it is manifest that the Story of the Poem would have been a Series of several Actions; He therefore opens his Poems with the Discord of his Princes, and fully interweaves in the several succeeding Parts of it an Account of every Thing material which relates to them, and had passed before this fatal Dissension. After the same Manner, Aeneas makes his first Appearance in the Tyrrhene Seas, and within Sight of Italy, because the Action proposed to be celebrated was that of his settling himself in Latium. But because it was necessary for the Reader to know what had happened to him in the taking of Troy, and in the preceding Parts of his Voyage, Virgil makes him relate it by Way of Episode in the 2^d, 3^d, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21th, 22th, 23th, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th Books of the Aeneid, the Contents of both the Books come before those of the 1st in the Thread of the Story, tho for preserving this Unity of Action, they follow it in the Disposition of the Poem. Milton in Imitation of these

λότε φασίν. ὁ δὲ καθ' αὐτὴν τὴν φύσιν,
 τῷ πράγματος ὅρος, αἰεὶ μὲν ὁ μείζων,
 μέχρι τῷ σύνδηλος εἶναι, καλλίων ἐστὶ *Compare*
 κατὰ τὸ μέγεθος. ὡς δὲ ἀπλῶς διορί- *this with*
 σαντας εἰπεῖν, ἐν ὧσιν μεγέθει, κατὰ τὸ *what goes*
 εἶκος, ἢ τὸ ἀναγκαῖον, ἐφεξῆς γιγνομένων, *before P. 20.*
 συμβαίνει, εἰς εὐτυχίαν ἐκ δυστυχίας, ἢ *Line 9.*
 ἐξ εὐτυχίας εἰς δυστυχίαν, μεταβάλλειν,
 ἱκανὸς ὅρος ἐστὶ τῷ μεγέθει.

8. Μῦθος δ' ἐστὶν εἷς, ὅς ὥσπερ τι- *5.*
 νες οἰοῦνται, εἰάν περὶ ἓνα ἦ. πολλὰ γὰρ,
 καὶ ἄπειρα τῷ γένει συμβαίνει ἐξ ὧν ἐ-
 νίων ὁδὲν ἐστὶν ἓν. ὅτῳ δὲ, καὶ πράξεις ἐνὸς
 πολλάι εἰσιν, ἐξ ὧν μία ὁδεμία γίνεσθαι
 πράξις. Δι' ὃ, πάντες εἰκάσιν ἁμαρτάν-
 νειν, ὅσοι τῶν ποιητῶν Ηρακλῆϊδα, καὶ
Θησηϊδα, καὶ τὰ τοιαῦτα ποιήματα πε-
 ποιήκασιν. οἰοῦνται γὰρ, ἐπεὶ εἷς ἦν ὁ Η-
ρακλῆς, ἓνα καὶ τὸν μῦθον εἶναι προσήκειν.
 Ὁ δ' Ὀμηρος, ὥσπερ καὶ τὰ ἄλλα διαφέ-
 ρει,

ρει, καὶ τῆς τ' ἔοικε καλῶς ἰδεῖν, ἥτοι διὰ
τέχνην, ἢ διὰ φύσιν. ὁδύσειαν γὰρ ποι-
ῶν, ἔκ ἐποίησεν ἅπαντα, ὅσα αὐτῷ συ-
νέβη· οἷον πληγῇναι μὲν ἐν τῷ Παρνασσῷ,
μανῆναι δὲ προαποήσασθαι ἐν τῷ ἄγερ-
μῷ. ὦν ἔδεν, θάτερον γενομένον, ἀναλκῆ-
ον ἦν, ἢ εἰκὸς, θάτερον γενέσθαι· ἀλλ' ἂ
περὶ μίαν πράξιν, οἷαν λέγομεν τὴν Οδύσ-
σειαν, συνέστησαν· ὁμοίως δὲ καὶ τὴν Ἰλιά-
δα. Χρὴ ἔν, καθάπερ ἐν ταῖς ἄλλαις μι-
μητικαῖς, ἢ μία μίμησις, ἐνός ἐστιν, ἔτω καὶ
τὸν μῦθον, ἐπεὶ πράξεως μίμησις ἐστὶ, μι-
ᾶς τε εἶναι, καὶ ταύτης ὅλης, καὶ τὰ μέρη
συνεστάναι τῶν πραγμάτων ἔτως, ὥστε
μετατιθεμένον τινὸς μέρος, ἢ ἀφαιρμένον,
διαφέρεισθαι καὶ κινεῖσθαι τὸ ὅλον. ὃ γὰρ
λεῖτον. ἐπὶ προσὸν, ἢ μὴ προσὸν, μηδὲν ποιεῖ ἐπὶ δῆλον,
ἔδὲ μόνον τῆς τ' ἐστὶ. Χ

τουτου

9. Φανερόν δὲ, ἐκ τῶν εἰρημένων, καὶ
ὅτι, ἔκ τὰ γινόμενα λέγειν, τῆς τ' ποιῆσαι
ἔργον

two great ~~Mans~~ Poets, opens his Paradise Lost with
an infernal Council plotting the Fall of Man,
which is the Action he proposed to celebrate; -
And as for those great Actions, $\frac{e}{y}$ Battle of the
Angels, and the ^{of Times} Creation of the World (which
preceeded in point, and which would have
entirely destroyed the Unity of his princi-
pal Action, had he related them in the
same Order that they happened) he cast them
into $\frac{e}{y}$ 5. 6. 7. Books of this noble Poem by
Way of Episode. - It may be observed here
also, that, as Virgil, in the Poem which was
designed to celebrate the Original of the
Roman Empire, has described the Birth of its
great Rival the Carthaginian Commonwealth;
Milton with the like Art in his Poem on
the Fall of Man, has related the fall of -
those Angels, who are his professed Enemies.
Besides the many other Beauties in such
an Episode, its running Parrallel with $\frac{e}{y}$
great Action of the Poem, hinders it from
breaking the Unity so much as another
Episode would have done, that had not so
great an Affinity with the principal
Subject.

1. Horace goes much farther than Aristotle
in this particular, for he affirms of Epic -
Poetry (which is acknowledged to be inferi-
or to Tragedy in point of Instruction) that
it is more Philosophical than Philosophy
itself.

Qui quid sit pulchrum, quid turpe, quid utile,
quid non,
Plinius, et melius Phrysiopo et Prantore dicit.
Epist. Lib. 5. Epist. 2. Vers. 3.

ἔργον ἐστίν, ἀλλ' οἷα ἂν γένοιτο, καὶ τὰ δυνατὰ κατὰ τὸ εἶκος, ἢ τὸ ἀναγκαῖον. ὁ γὰρ ἱστορικός, καὶ ὁ ποιητής, ὅ τῳ, ἢ ἑμμεῖρα λέγειν, ἢ ἄμμεῖρα, διαφέρουσιν· εἴη γὰρ ἂν τὰ Ἡροδότου εἰς μέγαρα ἰσθῆναι, καὶ ὅθεν ἦτον ἂν εἴη ἱστορία τις, μετὰ μέγαρα, ἢ ἄνευ μέτρων· ἀλλὰ τῷ τῷ διαφέρει, τῳ, τὸν μὲν τὰ γενόμενα λέγειν, τὸν δὲ, οἷα ἂν γένοιτο. διὸ καὶ φιλοσοφώτερον καὶ σπουδαιότερον ποίησις ἱστορίας ἐστίν. ἡ μὲν γὰρ ποίησις, μᾶλλον τὰ καθόλου, ἢ δ' ἱστορία τὰ καθ' ἑκάστον λέγει. ἔστι δὲ καθόλου μὲν, τῳ ποίω τὰ ποῖ' ἅτλα συμβαίνει λέγειν, ἢ πράττειν κατὰ τὸ εἶκος, ἢ τὸ ἀναγκαῖον, ὅσοι ἄζεται ἡ ποίησις, ὀνόματα ἐπιτιθέμενη· τὰ δὲ καθ' ἑκάστον, τί Ἀλκιβιάδης ἔπραξεν, ἢ τί ἔπαθεν. Ἐπὶ μὲν οὖν τῆς κωμωδίας ἤδη τῷτο δῆλον γέγονεν. συστήσαντες γὰρ τὸν μῦθον διὰ τῶν εἰκότων, ὅτῳ τὰ τυχόντα ὀνόματα ἐπιτιθέ-

ασι,

1. ασι, καὶ ἔχ' ὥσπερ οἱ ἱατροποιοὶ περὶ τῶν
 κατ' ἑκάστον ποιεῖν. Ἐπὶ δὲ τῆς τρα-
 γωδίας τῶν γενομένων ὀνομάτων ἀντέχον-
 ται. αἴτιον δ', ὅτι πιθανόν ἐστι τὸ δυνα-
 τόν, τὰ μὲν ἔν μὴ γεγόμενα, ἔπω πισεύ-
 ομεν εἶναι δυνατά· τὰ δὲ γεγόμενα, φα-
 νερόν ὅτι δυνατά. ἔ γὰρ ἂν ἐγένετο εἰ ἦν
 ἀδύνατά. Οὐ μὴν ἀλλὰ, καὶ ἐν ταῖς τρα-
 γωδίαις, ἐνίαις μὲν, ἐν, ἢ δύο, τῶν γνωρί-
 μων ἐστὶν ὀνομάτων, τὰ δὲ ἄλλα, πεποιη-
 μένα· ἐν ἐνίαις δὲ ἕθελον· οἷον ἐν τῷ Ἀγά-
 θωνος Ἀνδρεί. ὁμοίως γὰρ ἐν τῷ τῷ, τὰ-
 τε πράγματα, καὶ τὰ ὀνόματα πεποιήται,
 καὶ ἕδεν ἥτιον εὐφραίνει. Ὅς' ἔ πάντως
 εἶναι ζητητέον, τῶν παραδεδομένων μύ-
 θων, περὶ ὧν αἱ τραγωδίαί εἰσιν, ἀντέ-
 χεσθαι. καὶ γὰρ γελοῖον τῷτο ζητεῖν, ἐ-
 πεί καὶ τὰ γνώριμα, ὀλίγοις γνώριμά ἐστιν,
 ἀλλ' ὁμῶς εὐφραίνει πάντας. Δῆλον ἔν
 ἐκ τούτων, ὅτι τὸν ποιητὴν, μᾶλλον τῶν
 μύ-

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1. He means here the Satyric Poets, who — wrote in Sambolico, and confined their Satyr to particular Persons, whereas the Comic Writers applied their Ridicule in a more general Way.

2. Horace was of the same Opinion with Aristotle in this Case, but he thought himself obliged to inform the Romans, that Subjects entirely of their own Invention were more difficult, and accordingly advises them to adhere rather to such Subjects as were already known.

Difficile est propria communis dicere, Iug
Rectius Iliacum Carmen deducis in Actus,
Quam si proferres ignota indictaq; primus.
Hor. Art. Poet. Lin. 128. —

1. Provided only, that he keeps up the Ap-
pearance of Probability, so as that the
Reader may acquiesce in the Story as
credible. —————

μύθων εἶναι δεῖ ποιητὴν, ἢ τῶν μέτρων, J.
ὅσω ποιητῆς, κατὰ τὴν μίμησιν ἐστὶ. μι-
μεῖται δὲ τὰς πράξεις. καὶ ἄρα συμβῆ
γενόμενα ποιεῖν, ὅθεν ἥτιον ποιητῆς ἐστὶ.
τῶν γὰρ γενομένων, ἕνια ὅθεν κωλύει τοι-
αῦτα εἶναι, οἷα ἂν εἰκὸς γενέσθαι, καὶ δυ-
νατὰ γενέσθαι, καὶ ὁ ἐκείνος αὐτῶν ποι-
ητῆς ἐστὶ. Τῶν δὲ ἀπλῶν μύθων, καὶ πρά-
ξεων, αἱ Επεισοδιώδεις εἰσὶ χεῖρις. λέ-
γω δὲ Επεισοδιώδη μῦθον, ἐν ᾧ τὰ ἐπει-
σόδια, μετ' ἄλληλα, ὅτ' εἰκὸς, ὅτ' ἀνάγκη,
εἶναι. τοιαῦτα δὲ ποιεῖναι, ὑπὸ μὲν τῶν
φαύλων ποιητῶν, δι' αὐτὰς. ὑπὸ δὲ τῶν
ἀγαθῶν, διὰ τὰς ὑποκριτάς. ἀγωνίσμα-
τα γὰρ ποιεῖντες, καὶ παρὰ τὴν δύναμιν
παραινέοντες μῦθον, πολλάκις διατρέ-
φειν ἀναγκάζονται τὸ ἐφεξῆς. Επεὶ δὲ
ὃ μόνον τελείας ἐστὶ πράξεως ἢ μίμησις,
ἀλλὰ καὶ φοβερῶν, καὶ ἐλεεινῶν. ταῦτα δὲ
γίνεται μάλιστα τοιαῦτα, καὶ μᾶλλον ὅ-

D

ταν

- ταν γένηται, παρὰ τὴν δόξαν, δι' ἄλληλα·
 τὸ γὰρ θαυμαστὸν ὅτως ἔξει μᾶλλον, ἢ
 εἰ ἀπὸ τῆς αὐτομάτης, καὶ τῆς τύχης· ἐ-
 पेὶ, καὶ τῶν, ἀπὸ τύχης, ταῦτα θαυμα-
 σιώτατα δοκεῖ, ὅσα, ὥσπερ ἐπίτηδες φαί-
 νεται γεγονέναι· οἷον, ὁ ἀνδριάς ὁ τῆς Μί-
τυος ἐν Ἀργεὶ ἀπέκτεινε τὸν αἴτιον τῆς
θανάτης τῷ μίτυϊ, θεωρῶντι ἐμπεσών. ἔ-
 οικε γὰρ, τὰ τοιαῦτα ἐκ εἰκῆ γενέσθαι· ὥς τε
 ἀνάγκη τῆς τοιούτης εἶναι καλλίστης μύθου.
2. 10. Εἰσὶ δὲ τῶν μύθων οἱ μὲν ἀπλοῖ,
οἱ δὲ πεπλεγμένοι. καὶ γὰρ αἱ πράξεις ὧν
 μιμήσεις οἱ μῦθοι εἰσιν, ὑπάρχουσιν ἐυ-
 δὺς ἔσθαι τοιαῦται. λέγω δὲ ἀπλὴν μὲν
 πράξιν, ἥς γενομένης, ὥσπερ ὄρισαι, συνε-
 χῆς, καὶ μιᾶς, ἀνευ περιπετείας, ἢ ἀναγνω-
 ρισμῶ, ἢ μετέβασιν γίνεσθαι. πεπλεγμένην
 δὲ, ἐξ ἧς μετὰ ἀναγνωρισμῶ, ἢ περιπετεεί-
 ας, ἢ ἀμφοῖν, ἢ μετεβασίς ἐστι. Ταῦτα
 δὲ δεῖ γενέσθαι ἐξ αὐτῆς τῆς συστάσεως τῆς
 μύθου,

Discovery.

1. Persons are very apt upon such Occasions to make the same Reflection that Calimachus does in a Greek Epigram upon the Statue of a Mother in Law, which fell down, and killed her Son in Law.

Στήλιν μητροῦης, μιὰρὰν λίθον, ἔστρεφε κῆρος
ὧς βίον, ἠλλάχθαι, καὶ πρόπον, οἰόμενος,
Ἦδ' ἐκ, κατὰ κλινθεῖσα, κατεκτανε Παιδα, πε-
= σσασα,

φεύγετε μητροῦης καὶ τάφον, οἱ προγονοί.

2. The Fable of every Poem is either simple or im-
= plex; it is called simple when there is no Change
of Fortune in it, and no Discovery; Implex, when
the Fortune of the chief Actor changes from -
bad to good, or from good to bad. The Implex
Fable is therefore of two Kinds; in the first y
chief Actor makes his Way thro' a long Series
of Dangers and Difficulties, till he arrives
at Honour and Prosperity, as we see in the
Story of Ulysses. In the second he falls from
some eminent Pitch of Honour and Prosperi-
= ty into Misery and Disgrace. Thus we see
Adam and Eve sinking from a State of -
Innocence and Happiness into the most ab-
= ject Condition of Sin and Sorrow. The Oresteia and
Philoctetes of Sophocles, and the Hecuba of Eur-
= ipides are of the Simple Kind, as likewise y
Fable of the Iliad and Aeneid. —

1. If the Discovery does not produce some Al-
: teration of this Kind, some Change of
Sentiment of in the Persons concerned, with
Regard to each other, it appears vain and
insignificant.

μύθῳ, ὥς ἐκ τῶν προγεγενημένων συμβαίνειν, ἢ ἐξ ἀνάγκης, ἢ κατὰ τὸ εἶκος, γίγνεσθαι ταῦτα. διαφέρει γὰρ πολὺ γίνεσθαι τὰδε, διὰ τὰδε, ἢ, μετὰ τὰδε.

ΙΙ. Ἐστὶ δὲ περιπέτεια μὲν, ἢ εἰς τὸ ἐναντίον, τῶν πραττομένων μεταβολή, κατὰπερ εἴρηται. καὶ τῷτο δὲ, ὥσπερ λέγομεν, κατὰ τὸ εἶκος, ἢ ἀναγκαῖον. ὥσπερ ἐν τῷ Οἰδίποδι, ἐλθὼν, ὡς εὐφρανῶν τὸν Οἰδίπην, καὶ ἀπαλλάζων τῷ, πρὸς τὴν μητέρα, φόβῳ, δηλώσας ὅστις ἦν, τῷ ἐναντίον ἐποίησε. καὶ ἐν τῷ Λυγχεῖ, ὁ μὲν ἀγρόμενος, ὡς ἀποθανέμενος, ὁ δὲ Δαναὸς ἀκοιλαθῶν, ὡς ἀποκλεινῶν· τὸν μὲν συνέβη, ἐκ τῶν πεπραγμένων ἀποθανεῖν, τὸν δὲ σωθῆναι. Ἀναγνώρισις δὲ ἐστὶν, ὥσπερ καὶ τῷ νομα σημαίνει, ἐξ ἀγνοίας, εἰς γνῶσιν μεταβολή, ἢ εἰς φιλίαν, ἢ ἐχθραν, τῶν πρὸς εὐτυχίαν, ἢ δυστυχίαν, ὠρισμένων. Καλλίστα δὲ ἀναγνώρισις, ὅταν ἅμα περιπέ-

1. τῆσαι γίνωνται *, ὡς ἔχῃ ἐν τῷ Οἰδίποδι.
2. Εἰσὶ μὲν ὅν κ' ἄλλαι ἀναγνωρίσεις, καὶ γὰρ πρὸς ἀφύχα, καὶ τὰ τυχόντα, ἐστὶν ὅτε, ὥσπερ εἶρηται, συμβαίνει. καὶ εἰ πέπραγέ τις, ἢ μὴ πέπραγέν, ἐστὶν ἀναγνωρίσαι. ἀλλ' ἢ μάλιστα τῷ μύθῳ, καὶ ἢ μάλιστα τῆς πράξεως, ἢ εἰρημένη ἐστὶν. ἢ γὰρ τοιαύτη ἀναγνώρισις, καὶ περιπέτεια, ἢ ἔλεων ἔξει, ἢ φόβον· οἷον πρᾶξεων ἢ τραγωδία μίμησις ὑπόκειται. ἔτι δέ, καὶ τὸ ἀτυχεῖν, καὶ τὸ εὐτυχεῖν, ἐπὶ τῶν τοιούτων συμβῆσθαι. Ἐπειδὴ ἡ ἀναγνώρισις, τινῶν ἐστὶν ἀναγνώρισις †, ~~ἡ δὲ~~ ἀναγνωρίσεις, αἱ μὲν εἰσι, δατέρες πρὸς τὸν ἕτερον μόνον, ὅτ' ἂν ἢ δῆλος ἕτερος τίς ἐστὶν· ὅτε δ', ἀμφοτέρως δεῖ ἀναγνώρισαι· οἷον, ἢ μὲν Ἰφιγένεια τῷ Ορέσῃ ἀνεγνωρίσθη ἐκ τῆς πῆλως τῆς ἐπιστάτης· ἐκείνῳ δέ, πρὸς τὴν Ἰφιγένειαν, ἄλλης ἔδει ἀναγνωρίσεως. Δύο μὲν ὅν τῷ μύθῳ μέρη περὶ ταῦτ' ἐστὶ, πε-
ριπέτεια

1. The Case is otherwise in the Electra of Sophocles, for, after the Discovery that is made between Electra and Orestes, they still continue in the same State, and there is no Peripety or Change of Fortune, till the Death of Clytemnestra and Egisthus.

2. After having talked of the principal Discovery, Aristotle proceeds to mention some that are indeed inferior to the first, but yet such as the best Poets have made use of, that is, when there are Discoveries made of the most ordinary common Things, as in the Electra of Sophocles, Phrysothemis discovers the Hair of Orestes &c.

3. There is ^a same Kind of Double Discovery in the Electra of Sophocles as is here mentioned in the Iphigenia of Euripides. —

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ρίπεται, καὶ ἀναγνώρισις· τρίτον δὲ, πά-
θος. τῶν δὲ περιπέτεια, μὲν καὶ ἀναγνώ-
ρισις, εἴρηται· πάθος δὲ ἐξ ἑπτάξις φθα-
ρτική, ἢ ὀδυνηρά, οἷον, οἷτε ἐν τῷ Φανερω
θάνατοι, καὶ αἱ περιδυνίαι, καὶ τρώσεις, καὶ
ὅσα τοιαῦτα.

12. Μέρη δὲ τραγωδίας, οἷς μὲν, ὡς εἶ-
δεσι, δεῖ χρῆσθαι, πρότερον εἴπομεν. Κα-
τὰ δὲ τὸ ποσόν, καὶ εἰς ἃ, διαρεῖται κεχω-
ρισμένα, τὰδε εἰσὶ· Πρόλογος, Επεισό-
διον, Εξοδος, Χορικόν· καὶ τέττε, τὸ μὲν
Πάροδος, τὸ δὲ Στάσιμον. κοινὰ μὲν ἔν
ἅπαντων ταῦτα· ἴδια δὲ, τὰ ἀπὸ τῆς
σκηνῆς καὶ Κόμμοι. Εἰς δὲ Πρόλογος μὲν,
μέρος ὅλον τραγωδίας τὸ πρὸ χορῷ Πά-
ροδος. Επεισόδιον δὲ, μέρος ὅλον τραγω-
δίας, τὸ μεταξὺ ὅλων χορικῶν μελῶν.
Εξοδος δὲ, μέρος ὅλον τραγωδίας, μετ' ὃ
ἐκ ἑπτά χορῷ μέλος. Χορικὸν δὲ, Πάροδος
μὲν, ἢ πρώτη λέξις ὅλης χορῷ. Στάσι-

^x the first -
Entrance of
the chorus.

μον

μον δὲ, μέλος χορῶ, τὸ ἄνευ ἀναπαίσεως, καὶ τροχαίς. κόμμος δὲ, θρήνος κοινὸς χορῶ καὶ ἀπὸ σκηνῆς. μέρη μὲν ἔν τρωγῶδίας, οἷς μὲν δεῖ χρῆσθαι, πρότερον εἴρηται. κατὰ δὲ τὸ ποσὸν, καὶ εἰς ἃ διαίρεται κεχωρισμένα, ταῦτ' ἐστίν.

13. Ὡν δὲ δεῖ σοχάζεσθαι, καὶ ἃ δεῖ εὐλαβεῖσθαι συνίσαντας τὰς μύθους, καὶ πόθεν ἔσαι τὸ τῆς τραγωδίας ἔργον, ἐφεξῆς ἂν εἴη λεκτέον τοῖς νῦν εἰρημένοις. *ἡ ἐνδομῶς προεὶδὲν τῆς τραγωδίας* Ἐπειδὴ ἔν δεῖ τὴν σύνθεσιν εἶναι τῆς καλίστης τραγωδίας, μὴ ἀπλὴν, ἀλλὰ πεπλεγμένην, καὶ ταύτην φοβερῶν καὶ ἐλεεινῶν εἶναι μιμητικὴν (τῷτο γὰρ ἴδιον τῆς τοιαύτης μιμήσεώς ἐστι) πρῶτον μὲν ὀνῆλον, ὅτι ἔτε τὰς ἐπικεικῆς ἀνδρας δεῖ μελαβάλλοντας φαίνεσθαι ἐξ εὐτυχίας εἰς δυστυχίαν. καὶ γὰρ φοβερὸν, καὶ ἐλεεινὸν τῷτο, ἀλλὰ μὴ ἀρόν ἐστίν. *ἀεὶ ἐκαστὸν* Οὐτε τὰς μοχθηρὰς ἐξ ἀτυχίας εἰς εὐτυχίαν. (ἀτραγωδότατον γὰρ τῷτο

5. Aristotle observes, ^{cc} that if a Man of perfect and consummate Virtue falls into a Misfortune, it raises our Pity, but not our Terror, because we do not fear that it may be our own Case, who do not resemble the suffering Person; but he adds, ^{we} "If we see a Man of Virtue meet with Infirmities, fall into any Misfortunes, it does not only raise our Pity but our Terror; because we are afraid that the like Misfortunes may happen to ourselves, who resemble the Character of the suffering Person." This Observation, tho' it may be true on other Occasions, does not hold good in y^e Case of Adam and Eve in Milton, because tho' the Persons, who there fall into Misfortunes, are of the most perfect and consummate Virtue, it is not to be considered as what may possibly be, but what actually is our own Case, since we are embarked with them on the same Bottom, and must be Partakers of their Happiness or Misery.

In this and some other very few Instances, as Mr Addison observes, Aristotle's Rules for Epic Poetry (which he had drawn from his Reflexions upon Homer) cannot be supposed to square exactly with the Heroic Poems, which have been made since his

τό ἐστι· πάντων ἔδεν γὰρ ἔχει ὧν δεῖ, ἔ-^{x Having}
 τε γὰρ φιλάνθρωπον, ἔτε ἑλεεινόν, ἔτε ^{consists of}
 φοβερὸν ἐστίν.) Οὐδ' αὖ τὸν σφόδρα πονη-^{great Devil}
ρὸν, ἐξ εὐτυχίας εἰς δυσυχίαν μεταπί-^{of a Tragedy}
πλεῖν. τὸ μὲν γὰρ φιλάνθρωπον ἔχοι ἂν ^{preserved}
 ἢ τοιαύτη σύστασις, ἀλλ' ἔτε ἑλεον, ἔτε ^{the greatest}
 φόβον. ὁ μὲν γὰρ περὶ τὸν ἀνάξιόν ἐστι δυ-^{characters}
 συχῶντα, ὁ δὲ περὶ τὸν ὁμοιον· ἑλεος μὲν,^{being those}
περὶ τὸν ἀνάξιον· φόβος δὲ, περὶ τὸν ὁ-^{of Rebels and}
μοιον. ὥς τε ἔτε ἑλεεινόν, ἔτε φοβερὸν φαί-^{Traitors.}
 νεται τὸ συμβαῖνον. Ο μεταξὺ ἄρα τῶν
 λοιπός. ἐστὶ δὲ τοῖστος, ὁ μήτε ἀρετῇ δι-
 αφέρων, καὶ δικαιοσύνη, μήτε διὰ κακίαν καὶ
 μοχθηρίαν μεταβάλλων εἰς τὴν δυσυ-^{an inner}
 χίαν, ἀλλὰ δι' ἀμαρτίαν τινά, τῶν ἐν με-^{turning}
 γάλῃ δόξῃ ὄντων, καὶ εὐτυχία· οἷον Οἰ-^{fault com-}
 δίπυς, καὶ Θυέσης, καὶ οἱ ἐκ τῶν τοιού-^{mitted thro'}
 τῶν γενῶν ἐπιφανεῖς ἄνδρες. Ανάγκη ἄ-^{Ignorance}
ρα τὸν καλῶς ἔχοντα μῦθον ἀπλῶς εἶναι^{Impudence}
μᾶλλον ἢ διπλῶν, ὥσπερ τινὲς φασι, καὶ με-^{on the side}
^{of Violence}

^{τα-}
 Having a double Plot or Catastrophe as
 he explains it afterwards toward the End
 of this Chapter. —

5. ταβάλλειν ἑκείς εὐτυχίαν ἐκ δυστυχίας,
ἀλλὰ τὸναντίον ἐξ εὐτυχίας εἰς δυσυχί-
αν, μὴ διὰ μοχθηρίαν, ἀλλὰ δι' ἁμαρτίαν
μεγάλην, ἣ οἷς εἴρηται, ἢ βελτίονος μάλ-
λον, ἢ χείρονος. Σημεῖον δὲ καὶ τὸ γιγνόμε-
 νον. πρὸ τῆς μὲν γὰρ, οἱ ποιηταὶ τῆς τυ-
 ούας μύθους ἀπηρίθμην· νῦν δὲ, περὶ ὀλί-
 γας οἰκίας αἱ κάλλιστα τραγωδίαὶ συνί-
 δεύουσι· οἷον περὶ Αλκμαίωνα, καὶ Οἰδί-
 πον, καὶ Ορέστην, καὶ Μελέαγρον, καὶ Θυέ-
 στην καὶ Τηλέφον, καὶ ὅσοις ἄλλοις συμβέβη-
 κεν ἢ παθεῖν δεινὰ, ἢ ποιῆσαι. ἡ μὲν ἔν
 κατὰ τὴν τέχνην καλλίστα τραγωδία, ἐκ
 ταύτης τῆς συστάσεως ἔστι. Διὸ καὶ οἱ Εὐ-
 रिπίδης ἐγκαλεῖται, τὸ αὐτὸ ἁμαρτάνειν,
 ὅτι τῷτο δρᾶ ἐν ταῖς τραγωδαῖς, καὶ πολ-
 λαὶ αὐτῷ εἰς δυσυχίαν τελευτῶσι. Τῷ-
 το γὰρ ἔστιν, ὥσπερ εἴρηται, ὀρθόν. ση-
 μεῖον δὲ μέγιστον· ἐπὶ γὰρ τῶν σκηνῶν, καὶ
 τῶν ἀγώνων, τραγικώταται αἱ τοιαῦται
 φαί-

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Time; since it is evident to every impar-
tial Judge, his Rules would have been still
more perfect, could he have perused the
Æneid which was made some hundred
Years after his Death. —

1. As the principal Design of Tragedy is to
raise Pity and Terror in ^e minds of the Audi-
ence, we shall defeat this great End, if we
always make Virtue and Innocence happy
and successful. Whatever Losses and Disap-
pointments a good Man suffers in the Body
of the Tragedy, they will make but small
Impression on our Minds, when we know
that in the last Act He is to arrive at the
End of his Wishes and Desires. When we see
him engaged in the Depth of his Afflic-
tions, we are apt to comfort ourselves, because
we are sure he will find his Way out of them.
And that his Grief, how great-soever it may
be at present, will soon terminate in Glad-
ness. For this Reason the ancient Writers of
Tragedy treated Men in their Plays as they
are dealt with in the World, by making Vir-
tue sometimes happy, and sometimes mis-
erable, as they found it in the Fable they made
Choice of, or as it might affect the Audience
in the most agreeable Manner; Aristotle con-
siders the Tragedies that were written in

either ~~Manner~~ of these Kinds, and observes
that those which ~~end~~ ended unhappily had
always pleased ^{the} People, and carried away
the Prize in the publick Disputes of the
Stage, from those that ended happily. -
Terror and Commiseration leave a pleasing
Anguish in the Mind, and fix the Audience
in such a serious Composure of Thought,
as is much more lasting and delightful -
than any little transient Starts of Joy and
Satisfaction. Accordingly we find, that more
of our English Tragedies have succeeded, in
which the Favourites of the Audience sink
under their Calamities, than those in ^{the} w^h -
they recover themselves out of them. - It -
must be owned however that this kind of
Fable, which is the most perfect in Tragedy,
is not so proper for an Heroic Poem. Milton
seems to have been sensible of this Imperfec-
-tion in his Fable, and has therefore endeav-
-oured to cure it by several Expedients, par-
-ticularly by the Mortification which the
great Adversary of Mankind meets with
upon his Return to the Assembly of infer-
-nal Spirits, as it is described in a beauti-
-ful Passage of the 10. th Book, and likewise
by the Vision at the Close of the Poem,

φαίνονται, ἂν κατορθῶσι. καὶ ὁ Εὐριπί-
 δης, εἰ καὶ τὰ ἄλλα, μὴ εὖ οἰκονομεῖ, ἀλ-
 λὰ τραγικώτατός γε τῶν ποιητῶν φαί-
νεται. Δευτέρα δὲ, ἡ πρώτη λεγομένη
 ὑπὸ τινων, ἐς σύσασιν, ἡ διπλὴν τε τὴν
σύσασιν ἔχουσα, καθάπερ ἡ Οδυσεύς, καταστροφή
καὶ τελευτῶσα ἐξ ἐναντίας τοῖς βελτίοσι 2.

καὶ χείροσι. δοκεῖ δὲ εἶναι πρώτη διὰ τὴν
 τῶν θεάτρων ἀσθένειαν. ἀκολουθεῖσι γάρ
 οἱ ποιηταί, κατ' εὐχὴν ποιῶντες τοῖς θε-
 αταῖς. ἔστι δὲ ἔχουσα αὕτη ἀπὸ τραγωδίας 3.
ἡδονή, ἀλλὰ μᾶλλον τῆς κωμωδίας οἰκεί-
α. ἐκεῖ γάρ, ἂν οἱ ἔχουσι ὥσιν ἐν τῷ
 μύθῳ. οἷον, Ορέστης καὶ Αἰγιστος, φίλοι
 γενόμενοι ἐπὶ τελευτῆς ἐξέρχονται, καὶ ἀ-
 ποθνήσκει ὁδὲς ὑπ' ὁδενός.

14. Ἐστὶ μὲν ἓν τὸ φοβερόν, καὶ ἑλε-
 εινόν, ἐκ τῆς ὀφείας γίνεσθαι. ἔστι δὲ καὶ ἐξ
 αὐτῆς τῆς συστάσεως τῶν πραγμάτων,
 ὅπερ ἐστὶ πρότερον, καὶ ποιητῆς ἀμείνονος. δεῖ

Ε

γὰρ

γὰρ καὶ, ἄνευ τῆς ὁρᾶν, ἔτω συνεσθάναι τὸν
 μῦθον, ὥστε τὸν ἀκρόνισα τὰ πράγματα
 γινόμενα, καὶ φρίττειν, καὶ ἐλεεῖν ἐκ τῶν
 συμβαινόντων. ἅπερ ἂν πάθοι τις ἀκρό-
 1. ων τὸν τῆς Οἰδίποδος μῦθον. τὸ δὲ διὰ
τῆς ὀφείας, τῆτο παρασκευάζειν ἀτεχ-
νότερον, καὶ χορηγίας δεόμενόν ἐστιν. Οἱ δὲ,
 2. μὴ τὸ φοβερόν, διὰ τῆς ὀφείας, ἀλλὰ τὸ
τερατῶδες μόνον, παρασκευάζοντες, ἔδδεν
τραγωδία κοινονῆσιν. ἔγὰρ πᾶσαν δεῖ ζη-
 λεῖν ἡδονὴν ἀπὸ τραγωδίας, ἀλλὰ τὴν οἰ-
 κείαν. Ἐπεὶ δὲ, τὴν ἀπὸ ἐλέους, καὶ φόβου, δι-
 ἀ μιμήσεως, δεῖ ἡδονὴν παρασκευάζειν τὸν
 ποιητὴν, Φανερόν ὡς τῆτο ἐν τοῖς πράγ-
 μασι ἐμποιητέον. ποῖα ἔν δεινὰ, ἢ ποῖ-
 α οἰκτρὰ φαίνεται τῶν συμπιπλόντων, λά-
 βωμεν. Ἀνάγκη δὲ, ἢ φίλων εἶναι πρὸς
 ἀλλήλους τὰς τοιαύτας πράξεις, ἢ ἐχθρῶν,
 ἢ μηδείων. ἂν μὲν ἔν ἐχθρὸς ἐχθρὸν ἀ-
 ποκλείνη, ἔδδεν ἐλεφνὸν ἔτε ποιῶν, ἔτε μέλ-
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Adam sees his Offspring triumphing over his great Enemy, and himself restored to a happier Paradise than that from which he fell.

1. Pag. 33. Quintilian speaking of Euripides, says, "In Affectibus vero cum omnibus morum in iis qui Miseratione constant precipuus."

2. Pag. 33. The Case is the same in the Electra of Sophocles, where Electra and Orestes are happy in the Conclusion, and Agisthus, and Clytemnestra are the Sufferers.

3. Pag. 33. In Performances of this Kind where there is a double Plot, or double Catastrophe, the Grief of the Audience should not be changed into another Pasorion, as in Tragi-comedy, (than which nothing can be more monstrous or absurd) yet it is diverted upon another Object which weakens their Concern for the principal Action; besides that the Prosperity of the Good has nothing tragical in it and the Punishment of the Bad, nothing terrible or pitiable.

1. Aristotle observes that ordinary Writers in Tragedy, endeavour to raise — Terror and Pity in their Audience, not by proper Sentiments and Expressions, but by the Dresses and Decorations of the Stage. And Mr Addison has with great Humour, exposed something of this Kind

very ridiculous in the English Theatre.
See Spect. N^o. 42. & 44.

2. Pag. 34. *Rocheilus* falls very justly under this Censure for producing what ~~was~~ is monstrous or prodigious upon the Stage; it is reported of him, that when his Tragedy of the Furies was acted, the Audience were so terrified that the Children fell into Fits, and the big-bellied Women miscarried. — Aristotle mentions four Ways in which an Action of Horror may be committed, between Friends and Relations, and then shows ^{ch} which ought to be preferred in Tragedy together with the Reasons for each; they are laid down in the following order.

1. A Person may act with an entire Knowledge of the Thing, and accomplish what he hath intended.
2. He may act without knowing it, and may discover his Crime when he hath committed it.
3. He may be upon the Point of executing his Purpose, without knowing his Error, and may discover before the acts.
4. He may act with an entire Knowledge of what he is about, and not accomplish his Design.

λων δείκνυσι, πλὴν καὶ αὐτὸ τὸ πάθος, ὃ
 ἂν μὴδ'—ἐτέρως ἔχοντες. ὅταν δ' ἐν ταῖς
 φιλίαις ἐγγένῃαι τὰ πάθη· οἷον εἰ ἀδελ-
 φὸς ἀδελφὸν, ἢ υἱὸς πατέρα, ἢ μήτηρ υἱ-
 ὸν, ἢ υἱὸς μητέρα ἀποκλείνη, ἢ μέλλη, ἢ
 τοῖσ' τὸν τι ἄλλο δρᾶ, ταῦτα ζητήεον.
 Τὲς μὲν ἔν παρειλημμένους μύθους λύειν ἔκ-
 ἔσι. λέγω δὲ οἷον τὴν Κλυταμνήστραν ἀ-
 ποθανῶσαν ὑπὸ τῷ Ορέστῃ, καὶ τὴν Εριφύ-
 λην ὑπὸ τῷ Αλκμαίωνος, αὐτὸν δευρί-
 σκην δεῖ, καὶ τοῖς παραδεδομένοις χρῆσθαι
καλῶς. τὸ δὲ καλῶς τί λέγομεν, εἴπω *μνησθῆναι*
 μεν σαφέστερον. Ἐσι μὲν γὰρ ἔταυγίνεσθαι
 τὴν πράξιν, ὥσπερ οἱ παλαιοὶ ἐποίουν, εἰ-
 δότας, καὶ γινώσκοντας· καθάπερ καὶ Εὐρι-
 πίδης ἐποίησεν ἀποκλείνυσθαι τὴν παῖδας
 τὴν Μήδειαν. Ἐσι δὲ πράξαι μὲν, ἀγνο-
 ῶντας δὲ πράξαι, τὸ δεινόν, εἴθ' ὕστερον ἀ-
 ναγνωρίζαι τὴν φιλίαν, ὥσπερ ὁ Σοφο-
 κλῆς Οἰδίπῃς, τῷτο μὲν ἔν' ἔξω τῷ δρᾶ-
Ε 2 μαίος,

It is true indeed in Sophocles, this action of Oedipus does not make a part of the Tragedy. &c

The Alibi of y^e poet Antyda = μαῖος, ἐν δ' αὐτῇ τῇ τραγωδίᾳ· οἷον ὁ Αλκμαίων ὁ Αστυδάμαντος, ἢ ὁ Τηλέγονος ὁ ἐν τῷ τραυμαλίᾳ Οδυσσεΐ. Εἰ
some very great crime δὲ τρίτον παρὰ ταῦτα, τὸν μέλλοντα, ποιεῖν τί τῶν ἀνηκέστων δι' ἄγνοίαν, ἀνα-
γνωρίσαι, πρὶν ποιῆσαι. Καὶ παρὰ ταῦτα
 ἐκ ἑσιν ἄλλως. ἢ γὰρ πράξαι ἀνάγκη, ἢ
 μὴ· καὶ εἰδότας, ἢ μὴ εἰδότας. Τέτων δὲ,
 τὸ μὲν γινώσκοντα μελλῆσαι, καὶ μὴ πρά-
 ξαι, χεῖρις. τό, τε γὰρ μιὰρὸν ἔχει,
In the Antigone of Sophocles Hamon ποιεῖ ὁμοίως, εἰ μὴ ὀλιγάκις· οἷον, ἐν
drains his sword upon his Father Ἀντιγόνη τὸν Κρέοντα ὁ Αἴμων. τὸ γὰρ
breeds with a Design to kill him. πράξαι δεύτερον. βέλτιον δὲ, τὸ ἀγνοῦντα
μὲν πράξαι, πράξαντα δὲ ἀναγνωρίσαι.
 τό, τε γὰρ μιὰρὸν ἐπ' ὥροσες, καὶ ἡ ἀνα-
 γνώρισις ἐκπληκτικόν. Κράτιστον δὲ, τὸ
the fres = rhonte of Euripides τελευταῖον. λέγω δὲ, οἷον ἐν τῷ Κρεσφόν-
ῳ, ἢ Μερόπη μέλλει τὸν υἱὸν ἀποκτείνειν,
ἀποκτείνει δὲ ἐ, ἀλλ' ἀνεγνώρισε· καὶ ἐν
 τῇ

Of these four, the last, according to Aristotle, is the most faulty; for it has every Thing that is heinous in its Nature, without any Violence committed, so as to touch the Audience ~~too~~ with Pity &c. —

The most faulty next to this is the first, but it is however preferable to the last, because tho' it is indeed of a very heinous kind; yet there is a Passion or Suffering in it which the other has not.

There remains only the 2. and 3. The 2. is without Contradiction, better than the first, and the last, for it is not heinous, upon Account of the Actor's Ignorance, and has all the Advantages arising from the Passion or Suffering.

The Third is preferable to all the others. Aristotle does not assign the Reason of this, because all the World immediately perceives it: For it is more interesting than the Second, it is less heinous, and it answers all the Desires, and Wishes of the Spectators, who having been so long in Fear for two Persons so nearly related, do at length find a surprising Delight, in seeing them avoid the Evils which threatened them. —

5. The first Rule with Regard to ^eManners -
or Characters of Persons introduced into the
Play, is, that they should be good, that is, ^ethe
Poet must take particular Care, not to repre-
= sent them worse or more immoral, than
^ethe Subject he has undertaken does necessari-
= ly demand: Aristotle produces an Instance
of ^ethe Violation of this Rule from the Orestes
of Euripides, where the Poet makes Mene-
= laus appear exceeding bad without any
Necessity for so doing. It must however be
observed, in Justice to the Ancients (and to ^ethe
great Reproach of the modern Writers in-
this Way) that they very seldom erred in
this particular; for ~~the~~ indeed it is not-
strictly true, that every Thing they said up-
= on the Stage had an immediate Tendon-
= cy to ^ethe Promotion of Virtue, yet it is very
seldom that they allowed of vile Obscenity
or Profaness, or any Thing else, that was
offensive to good Manners. — This Passage
is very well explained, and illustrated by
B.^r Hare, in the Dedication to his Serenec.
Pag. 6. —

τῇ Ἰφιγενείᾳ, ἡ ἀδελφὴ τὸν ἀδελφόν· καὶ
 ἐν τῇ Ἑλλή, ὁ υἱὸς τὴν μητέρα ἐκδιδόναι
 μέλλων, ἀνεγνώρισεν. Διὰ τῆτο, ὅπερ L. 131
πάσαι εἰρηλαί, ὃ περὶ πολλὰ γένη αἰ
 τραγωδίαί εἰσι. ζῆλόντες γὰρ, ἔκ ἀπὸ
 τέχνης, ἀλλ' ἀπὸ τύχης, εὖρον, ἰοῖστον
 παρασκευάζειν ἐν τοῖς μύθοις. ἀναγκάζον-
 ται ἔν, ἐπὶ ταύτας τὰς οἰκίας ἀπαντᾶν,
 ὅσαις τὰ τοιαῦτα συμβέβηκε πάθη. περὶ
 μὲν ἔν τῆς τῶν πραγμάτων συστάσεως, καὶ
 ποίως*, καὶ τίνας, εἶναι δεῖ τὰς μύθους, εἰ-
 ρηλαί ικανῶς.

Ι 5. Περὶ δὲ τὰ ἥθη, τέτταρά ἐστιν ὧν
 δεῖ σοχάζεσθαι· ἐν μὲν, καὶ πρῶτον, ὅπως.

χρησὰ ἦ. ἔξει δὲ ἡθὸς μὲν, εἰάν ὥσπερ ἐ-

λέχθῃ, ποιῇ φανεράν, ὁ λόγος, ἢ ἡ πρᾶ-

ξις, προαίρεσιν τίνα. φαῦλον μὲν, εἰάν φαύ-

λην· χρηστὸν δὲ, εἰάν χρηστὴν. ἔστι δὲ ἐν

ἐκάσῳ γένει. καὶ γὰρ γυνὴ ἐστὶ χρηστὴ, καὶ

δούλος. καίτοι γε ἴσως τέτων, τὸ μὲν

χρεῖ- This is — found in every copy of

1. χείρον, τὸ δὲ ὅλως φαῦλόν ἐστι. Δεύτερον δὲ, τὰ ἀρμότλοντα. ἔστι γὰρ ἀνδρεῖον μὲν τὸ ἦθος, ἀλλ' ἔχ' ἀρμότλον γυναικί, τὸ ἀνδρεῖαν ἢ δεινὴν εἶναι. Τριτὸν δὲ, 2. τὸ ὅμοιον. τῷτο γὰρ ἕτερον, τῷ χρηστὸν, τὸ ἦθος, καὶ ἀρμότλον, ποιῆσαι, ὥσπερ εἴρηται. 3. Τέταρτον δὲ, τὸ ὁμαλόν. καὶ γὰρ ἀνώμαλός τις ἦ, ὁ τὴν μίμησιν παρέχων, καὶ τοῖστον ἦθος ὑποτιθεῖς, ὅμως ὁμαλῶς ἀνώμαλον δεῖ εἶναι. Ἐστὶ δὲ παραδόξγμα πονηρίας μὲν ἡδὺς μὴ ἀναγκαῖον. οἷον, ὁ Μενέλαος ἐν τῷ Ορέσῃ. τῷ δὲ ἀπρεπῆς καὶ μὴ ἀρμότλοντος, ὅ, τε Θρῆνος Οδυσεως ἐν τῇ Σκύλλῃ, καὶ ἡ τῆς Μεγαλίπης ῥῆσις. Τῷ δὲ ἀνωμάλῳ, ἢ ἐν Αὐλίδι Ἰφιγένειᾳ. ἔδεν γὰρ εἴοικεν ἢ ἱκετεύουσα τῇ ὑφέρῃ. Χρὴ δὲ, καὶ ἐν τοῖς ἡθεσιν, ὥσπερ καὶ ἐν τῇ τῶν πραγμάτων συζάσει, αἰεὶ ζητεῖν, ἢ τὸ ἀναγκαῖον, ἢ τὸ εἰκός. ὥς τε τὸν τοῖστον, τὰ τοιαῦτα λέγειν, ἢ πράττειν,

inequabilis
in iniquis
= tant.

1. A
say
Qui
Quo
Quo
Par
Red
Res
Doc
Li
2. T
trated
Scip
Impr
Tuna
SA 4
Perf
3. W
say
Qu
4. The
this
Long

1. Agreeable to this second Rule Horace —
says in his Art of Poetry —

Qui didicit Patria quid debeat, et quid amicis,
Quo sit Amore Parens, quo Frater amandus, et
Hospes;

Quod sit conscripti, quod Iudicis Officium;
qua

Partes in Bellum missi Ducio, Ille profecto
Reddere Persona sit convenientia iuque.
Respicere Exemplar Vita, Morumq; iubebo
Doctum Imitatorem, et aeras hinc Lucere Foris

Lin: 312. &c.

2. This 3. Quality of $\frac{2}{3}$ Manners is thus illus-
trated by Horace in Art. Poet. L. 120.

Scriptor honoratum si forte reponis Achillem,
Impiger, iracundus, inexorabilis, acer,
Turba neget sibi nata, nihil non arroget Armis,
Sit Medea feroc, invictaq; flebilis Iuno;
Perfidus Ixion; Io vaga, tristis Orestes.

3. With Regard to this 4. Particular Horace
says, in Art. Poet. Lin. 126

servetur ad imum,
Qualis ab incepto processerit, et sibi constet.

4. The Sense of this Passage is comprehended in
this Line of Hor:

Semper in Adjunctis, Quoque morabimur
optis. Art. Poet. L. 578.

1. Aristotle does not speak here of γ^2 Iliad of Homer, but of a Tragedy so called, probably the same which is quoted by Longinus in γ^2 12. Chap. of his Treatise upon the Sublime, and ascribed by him to Sophocles. —

2. Horace speaks in general upon this Subject and says —

*Nec Deus intersit nisi dignus Undice No-
Inciderit.* — Art. Poet. l. 191. — = duo

3. Oedipus is represented in Sophocles as ignorant of the Manner in which Laius was killed; neither had he made any strict Enquiry into that Murderer, which seems a little repugnant to Reason, when we consider how long he had been married to Jocasta. See. Pag. 69.

4. The Word $\rho\alpha\beta\acute{\iota}\mu\alpha\varsigma$ here signifies, violent, impetuous &c. as may be seen in Hesychius, though at other Times it means the Reverse. —

ἴδν, ἢ ἀναγκαῖον, ἢ εἰκός· καὶ τὸ τοῦ μετὰ τῷ-
 10, γίνεσθαι, ἢ ἀναγκαῖον, ἢ εἰκός. Φανε-
 ρόν ἐστιν, ὅτι, καὶ τὰς λύσεις τῶν μύθων, ἐξ αὐ-
 τῶν δεῖ τὸ μῦθος συμβαίνειν, καὶ μὴ, ὥσπερ ἐν
 τῇ Μηδείᾳ, ἀπὸ μηχανῆς, ἐν τῇ Ιλιάδι 1.

ἰὰ περὶ ἴον ἀπόπλεον· ἀλλὰ μηχανῇ χρη-
 σέον, ἐπὶ τὰ ἔξω τῷ δράματος, ἢ ὅσα πρὸ
 τῷ γέγονεν, ἃ ἔχ' οἷον ἰεῖ ἀνθρώπον εἰδέναι,
 ἢ ὅσα ὕστερον, ἃ δεῖται προαγορεύσεως, καὶ 2.

ἀγγελίας, ἅπαντα γὰρ ἀποδίδομεν τοῖς
 θεοῖς ὁρᾶν. ἄλογον δὲ μηδὲν εἶναι ἐν τοῖς *disagrees*
 πράγμασιν, εἰ δὲ μὴ, ἔξω τῆς τραγωδί- *= Gallo Koa*
 3. *= son. -*
 3. *οἷον* * τὰ ἐν τῷ Οἰδίποδι τῷ Σοφο-
 κλέους. Ἐπεὶ δὲ μίμησις ἐστὶν ἡ τραγω-
 δία βελιόνων, ἡμᾶς δεῖ μιμεῖσθαι τὰς ἀ-
 γασθῆς εἰκονογράφους, καὶ γὰρ ἐκεῖνοι, ἀ-
 ποδιδόντες τὴν οἰκείαν μορφήν, ὁμοίους ποι-
 ῶντες, καλλίως γράφουσιν. ἔγωγε, καὶ τὸν
 ποιητὴν μιμῶμενον καὶ ὀργίλους, καὶ ῥαθύ- 4.
μους, καὶ τὰ ἄλλα τὰ τοιαῦτα ἔχοντας ἐπὶ
 τῶν

- ✓ τῶν ἡθῶν, † ἐπεικειάς ποιεῖν παραδειγ-
μα, ἢ σκληρότητος δεῖ· οἷον τὸν Ἀχιλ-
λέα Ἀγάθων, καὶ Ὀμηρος. Ταῦτη δὴ
δεῖ διατηρεῖν, καὶ πρὸς τέτοις τὰς, παρα-
2. τὰ ἐξ ἀνάγκης ἀκολουθῶσας αἰσθήσεις τῇ
ποιητικῇ. καὶ γὰρ κατ' αὐτάς ἐστιν ἀ-
μαρτάνειν πολλάκις. εἶρηται δὲ περὶ αὐ-
τῶν ἐν τοῖς ἐκδεδομένοις λόγοις ἱκανῶς.

16. Αναγνώρισις δὲ, τί μὲν ἐστίν, εἴρη-
x
See Pag. 27. p. 11
x
natural
x the Theban
that sprung
out of
Earth
x
adventiti-
=ous.
ται πρότερον. εἶδη δὲ ἀναγνωρίσεως· πρῶ-
τη μὲν ἡ ἀτεχνολογία, καὶ ἡ πλεῖστοι χρωῖται
δι' ἀπορίαν, ἢ διὰ σημείων. τέτων δὲ τὰ
μὲν σύμφυτα· οἷον, Λόγχην ἣν φορῶσι
Γηγενεῖς· ἢ Ἀσέρας, οἷος ἐν τῷ Θυέση
Καρκῖνος, τὰ δὲ ἐπίκτητα· καὶ τέτων,
τὰ μὲν ἐν τῷ σώματι, οἷον ἐλαί· τὰ δὲ
ἐκλὸς, τὰ περιδέραμα· καὶ οἷον, ἐν τῇ Τυροῖ
διὰ τῆς σκάφης. Ἔστι δὲ καὶ τέτοις χρῆ-
σθαι ἢ βέλιον, ἢ χεῖρον· οἷον, Ὀδυσεὺς
διὰ τῆς ἐλῆς, ἄλλως ἀνεγνωρίσθαι ὑπὸ τῆς

τρο-

1. Such as arise from mere Accident, or Chance. — — —

2. The Ancients gave Names to all the Episodes of Homer, according to their Subjects; that, where Ulysses was discovered by his Nurse was called Niptoa, it being occasioned by the washing of his Feet. This Story is related in the ^{11th} Book of the Odyssey — v. 391. 467. — — —

3. This Story of Ulysses is related in the 8th Book of the Odyssey — v. 86.

τρε
γα
κ
τε
85.
πο
τῇ
να
δια
ων
πο
ειρ
να
ρε
δια
ωε
ιδω
Αλ
ρι
νω

τροφῶ, καὶ ἄλλως ὑπὸ τῶν συβωλῶν. εἰσὶ ^{Odys: Book 21.}
 γὰρ αἱ μὲν πίστεως ἕνεκα ἀτεχνότεραι, V. 217.
 καὶ αἱ τοιαῦται πᾶσαι· αἱ δὲ ἐκ περιπε- J.
τείας, ὥσπερ ἦν τοῖς Νίπτροις, βελτί- 2.
 85. Δεύτεραι δὲ, αἱ πεποιημέναι ὑπὸ τῶ
 ποιητῆ, διὸ καὶ ἀτεχνοί· οἷον, Ορέσσης ἐν
 τῇ Ιφιγενείᾳ ἀνεγνωρίσεν τὴν ἀδελφὴν, ἀ-
 ναγνωρίζεις ὑπὸ ἐκείνης. ἐκείνη μὲν γὰρ
 διὰ τῆς ἐπιστολῆς, ἐκεῖνος δὲ * διὰ σημεί- ^{by Tokens}
ων. ταῦτα ὅν αὐτὸς λέγει ἃ βύβλαι οἱ
 ποιητῆς, ἀλλ' ἔχ' ὁ μῦθος· δι' ὃ ἐγγύς τῆς
 εἰρημένης ἀμαρτίας ἐστίν. ἐξῆν γὰρ ἂν ἔ-
 νια καὶ ἐνεγκεῖν· καὶ ἐν τῷ Σοφοκλέει Τη-
ρεΐ ἢ τῆς κερκίδος φωνή. Τρίτη δὲ, ἡ
 διὰ μνήμης, τὸ αἰσθάνεσθαι τι ἰδόντα, ὥσ-
 περ † ἡ ἐν Κυπρίοις τοῖς Δικαιογένης. ^{The Cypric}
 ἰδὼν γὰρ τὴν γραφὴν, ἐκλαυσε. καὶ ἡ ἐν ^{= as of y}
Αλκινόου ἀπολόγῳ· ἀκύνων γὰρ τῶ κιδά- ^{Rock Di- =}
ρις, καὶ μνηστῆς, ἐδάκρυσεν· ὅθεν ἀνεγ-
 νωρίσθη. Τετάρτη δὲ, ἡ ἐκ συλλογισμῶ.

J. οἶον ἐν * Χρησφόροις, ὅτι ὁμοίος τις ἐλή-
 λυθεν. ὁμοίος δὲ ἔθεις, ἀλλ' ἢ Ορέστης,
 ἔστος ἄρα ἐλήλυθεν. καὶ ἡ Πολυίδης, τῷ
 σοφιστῇ, περὶ τῆς Ἰφιγενείας ἦν. εἰκὸς γὰρ
 τὸν Ορέστην συλλογίσασθαι, ὅτι ἢ ἄδελ-
 φή ἐτύθη, καὶ αὐτῷ συμβαίνει θύεσθαι. καὶ ἡ
 ἐν τῷ τῷ Θεοδέκτῃ Τυδεΐ, ὅτι ἐλθὼν ὡς
 εὐρήσων υἱόν, αὐτὸς ἀπόλλυται. καὶ ἡ ἐν
 ταῖς Φοινίσιν †. ἰδῆσαι γὰρ τὸν τόπον,
 συνελογίσαντο τὴν εἰμαρμένην, ὅτι ἐν τέ-
 τῳ εἰμαρτο ἀποθανεῖν αὐταῖς, καὶ γὰρ
 ἐξείλεθσαν ἐνλαῦθα. Ἔστι δὲ τις καὶ σύν-
 δετος ἐκ παραλογισμῷ τῷ θεάτρῳ. οἶον
 ἐν τῷ Οδυσσεὶ τῷ ψευδαγγέλῳ. ὁ μὲν
 γὰρ τὸ τόξον ἔφη γνώσεσθαι, ὃ ἔχ' ἐωρά-
 κει. ‡ ὁ δὲ, ὡς δι' ἐκείνους ἀναγνωρίσντος,
 διὰ τέτῃ ἐποίησε παραλογισμόν. Πασῶν
 δὲ βελτίστη ἀναγνώρισις, ἡ ἐξ αὐτῶν τῶν
 πραγμάτων, τῆς ἐκπλήξεως γιγνομένης
 δι' εἰκότων. οἶον ἡ ἐν τῷ Σοφοκλέους
 Οἰδί-

1. In that Play of Aeschylus called the
Cephoræ Electra reasons thus. —

1. He says a Poet ought as much as possible to assume the Gesture and Action of those, whom he makes speak, which Pope's Horace explains thus. —

Si vis me flere, dolendum est
Primum ipsi tibi; tunc tua me infortunia
cadent,

Telephe, vel Pelau; Malè si Mandata loque^{ris}
Aut dormitabo, aut videbo; Tristia maestum
Vultum Verba decet; iutum plana ^{rum}mina
Ludentem lasciva; severum seria dictu.
Format enim Natura prius Nos intus ad

omnem

Fortunarum Flabium; juvat aut impel-

lit ad Frang,

Aut ad Humum Marore gravi deducit, et an-^{git}
Post effect Animi Motus, interprete Lingua

Art. Poet. Lin. 102.

2. Where Persons are of equal Genius those
will be ^{the} most persuasive, who, &c.

Οἰδίποδι, καὶ τῇ Ἰφιγενείᾳ. εἰκὸς γὰρ βλέ- *the Iphi-*
 δαι ἐπιθεῖναι γράμματα. αἱ γὰρ τοιαῦ- *genia of*
 ται μόναι ἄνευ τῶν πεποιημένων σημείων *Euripides*
 καὶ περιδεραίων· δεύτεραι δὲ, αἱ ἐκ συλλο-
 γισμῶ.

17. Δεῖ δὲ τὰς μύθους συνιστάναι, καὶ
 τῇ λέξει συναπεργάζεσθαι, ὅτι μάλιστα
 πρὸ ὁμμάτων τιθέμενον. ἔτω γὰρ ἂν
 ἐναργέστατα ὁρῶν, ὥσπερ παρ' αὐτοῖς γιν-
 νόμενος τοῖς πραττομένοις, εὐρίσκοι τὸ πρέ-
 πον, καὶ ἤκιστα ἂν λανθάνοι τὰ ὑπεναντία.
 Σημεῖον δὲ τὸ τὸ ἐπὶ ἡμῶν Καρχίνω, ὃ *ἂλ. ἐπὶ ἡ-*
 γὰρ Ἀμφιάραος ἐξ ἱερῶ ἀνήει, ὃ μὴ ὁρῶντα *μᾶται.*
 τὸν Θεαλὴν ἐλάνθανεν, ἐπὶ δὲ τῆς σκηνῆς *ἄλθεν τον*
 ἐξέπεσε, δυσχεραίνοντων τῶν Θεαλῶν. ποιήτην
Ὅσα δὲ δυνατόν, καὶ τοῖς χήμασι Συνα- *1.*
περγαζόμενον ποιεῖν. πιθανώτατοι γὰρ,
ἀπὸ τῆς αὐτῆς φύσεως, οἱ ἐν τοῖς πάθεσιν *2.*
 εἰσι· * δι' ὃ, καὶ χειμαίνετο ὁ χήμαζόμενος,
 καὶ χαλεπαίνει ὁ ὀργιζόμενος ἀληθινώ-
 F 2 τατα.

ταλα· δι' ὃ, εὐφυῆς ἢ ποιητικὴ ἔστιν, ἢ μα-
 νικῶ. τῶτων γὰρ οἱ μὲν εὐπλαστοί, οἱ δὲ
ἐξεταστικοί εἰσιν. Τῶς τε λόγους, τῶς πε-
 ποιημένους, δεῖ, καὶ αὐτὸν ποιῶντα, ἐκλίθεσθαι
 ✓. καθόλου, εἰδ' ὅπως ἐπεισοδιῶν, καὶ * παρε-
 νείρειν. Λέγω δὲ ὅπως ἂν θεωρεῖσθαι
 τὸ καθόλου· οἷον τῆς Ἰφιγενείας, τυθεί-
 2. "σης, τινὸς κόρης, καὶ ἀφανισθείσης ἀδήλως
 τοῖς θύσασιν, ἰδρυνθείσης δὲ εἰς ἄλλην
 "χώραν, ἐν ἣ νόμος ἦν τῶς ξένους θύειν τῇ
 "θεῷ, ταύτην ἔχε τὴν ἱερωσύνην. χρόνῳ
 "δ' ὕστερον, τῷ ἀδελφῷ συνέβη ἐλθεῖν τῆς
 "ἱερείας" διὰ τί; ὅτι ἀνείλεν ὁ θεὸς, διὰ
 τινὰ αἰτίαν, ἔξω τῶ καθόλου, ἐλθεῖν ἐ-
 3. κεῖ, καὶ ἐφ' ὅτι δὲ, ἔξω τῶ μύθου. "ἐλθὼν
 δὲ, καὶ ληφθεὶς, θύεσθαι μέλλων ἀνεγνώ-
 "ρισεν. εἰδ' ὡς Εὐριπίδης, εἰδ' ὡς Πο-
 * σειδης. Λυῖδης ἐποίησε, κατὰ τὸ εἶκος εἰπὼν, ὅ-
 42. τι ἔκ' ἄρα μόνον τὴν ἀδελφὴν, ἀλλὰ καὶ
 "αὐτὸν εἶδει τυθῆναι." καὶ ἐντεῦθεν ἡ σωλη-
 ρία.

1. To give a general View, or Plan of the —
whole. —

2. cum deducta ad Areas effect ut immola =
return. —

3. The Business that he came upon —

1. This is what Horace explains in ² the following Lines. —

Atq; ita mentitur, si veris falax remiscet,
Primo ne Medium, Medio ne discrepet invenit
Art. Poet. Lin. 151.

2. Such as the Adventures of Antiphates,
Polyphemus, Lirca, ² Lynceus, Scylla, Chalcidius,
Calypso, Alcinous &c. —

3. The working up ^{of} the Plot, and the Catas-
trophe or Discovery. —

ρία. Μετὰ δὲ ταῦτα, ἡ δὲ ὑποθέσις ταῖς 1.
ὀνόμαζα, ἐπεισοδίων. ὅπως δὲ ἔσαι οικεῖα
 τὰ ἐπεισόδια σκοπεῖν· οἷον, ἐν τῷ Ορέ-
 σῃ, ἡ μανία, δι' ἧς ἐλήφθη, καὶ ἡ Ἰωτηρία
 διὰ τῆς κατάρσεως. Ἐν μὲν ἔν τοις δρά-
 μασι τὰ ἐπεισόδια σύντομα, ἡ δ' ἐποποι-
 ῖα τῆς γὰρ Οδυσσεύ-
 ας * μακρὸς ὁ λόγος ἐστίν, ἀποδημιῶν
 " τινος ἔτη πολλὰ, καὶ παραφυλαττομένων
 " ὑπὸ τῷ Ποσειδῶνος, καὶ μόνον ὄντος. ἔτι δὲ
 " τῶν οἶκοι ἔτῳ ἔχοντων, ὥστε τὰ χρήμα-
 " τα ὑπὸ μνηστῆρων ἀναλίσκεσθαι, καὶ τὸν
 " ἥϊον ἐπιβλεῦεσθαι, αὐτὸς ἀφικνεῖται χι-
 " μαδεῖς, καὶ ἀναγνωρίσας τινὰς, αὐτοῖς
 " ἐπιδέμενος, αὐτὸς μὲν ἐσώθη· τῆς δὲ
 " ἐχθρὸς διέφθειρε. τὸ μὲν ἔν ἴδιον τῆτο,
 τὰ δὲ ἄλλα ἐπεισόδια. 2.

18. Ἐστὶ δὲ πάσης τραγωδίας, τὸ
 μὲν Δέσις, τὸ δὲ Λύσις. τὰ μὲν ἔξωθεν, 3,
 καὶ ἔνια τῶν ἐσωθεν πολλάκις, ἡ δέσις· τὸ
 δὲ

δὲ λοιπὸν, ἢ λύσις. Λέγω δὲ δέσιν μὲν εἶναι, τὴν ἀπ' ἀρχῆς, μέχρι τῆς τέττης μέρης, ὃ ἔχαιον ἔστιν, ἐξ ὃ μεταβαίνει εἰς εὐτυχίαν. λύσιν δὲ, τὴν ἀπὸ τῆς ἀρχῆς τῆς μελαβάσεως, μέχρι τέλους. ὥστε ἐν τῷ Λυλκεῖ τῷ Θεοδέκτῃ, δέσις μὲν,

*affertur
de re
quod*

*affertur
de re
quod*

1. 65.

τά τε πεπραγμένα, καὶ ἡ τῷ παιδίῳ λῆψις. λύσις δὲ, ἢ ἀπὸ τῆς αἰτιάσεως τῷ θανάτῳ, μέχρι τῷ τέλει. Τραγωδίας δὲ εἶδη εἰσὶ τέσσαρα. τοσαῦτα γὰρ καὶ τὰ μέρη ἐλέχθη. ἡ μὲν, πεπλεγμένη, ἥς τὸ ὅλον ἐστὶ περιπέτεια καὶ ἀναγνώρισις. ἡ δὲ, παθητική. οἷον, οἷτε Αἰάντες, καὶ οἱ Ἰξίονες. ἡ δὲ, ἡθική. οἷον, αἱ Φθιώτιδες καὶ ὁ Πηλεὺς. τὸ δὲ τέταρτον, οἷον,

*affertur
de re
quod*

αἷτε Φόρκιδες καὶ Προμηθεὺς καὶ ὅσα ἐν αἰδῇ. Μάλισα μὲν ἐν ἅπαντα δεῖ πειρασθαι ἔχειν, εἰ δὲ μὴ, τὰ μέγιστα καὶ πλεῖστα, ἄλλως τε, καὶ ὡς νῦν συκοφαν
1. Ἰσοί τῶς ποιητῆς, γερονότων γὰρ καὶ ἔκα-

1. Cavil against the Poets. —

Victor: legit προπεπραγμένα.

1. They require that each single Poet should
succeed all others in their several peculi-
=ar Excellencies &c. —————

2. Agreeable to this, Tully says in his Treat-
=ise of old Age, "Illic enim inuincibi de-
=bet toto Animo a Poetâ, in Dissolutionem
Nodi; eaq; præcipuè Fabula Pars est, quæ
requirit plurimum Diligentia. —

3. As if a Person should put the whole Iliad
into a single Tragedy. —————

4. Contrary to our Expectation. —————

σον μέρος ἀγαθῶν ποιητῶν, ἐκάστῃ τῇ ἰ- ✓

δίῃ ἀγαθῷ ἀξίῳσι τὸν ἕνα ὑπερβάλλειν.

Δίκαιον δὲ καὶ τραγωδίαν, ἄλλην καὶ τὴν αὐ-
τὴν, λέγειν, ὅθεν ἴσως τῷ μύθῳ, τῷτο δὲ, ^{καὶ τραγωδίᾳ}
ὣν ἡ αὐτὴ πλοκὴ καὶ λύσις. Πολλοὶ δὲ ^{καὶ ἄλλῃ}
πλέξαντες εὖ, λύσις κακῶς. δεῖ δὲ ἀμ- 2.

φω αἰεὶ κροτεῖσθαι. * Χρὴ δὲ, ὥσπερ
εἴρηται πολλάκις, μεμνήσθαι, καὶ μὴ ποι-
εῖν ἐποποιικὸν σύστημα τραγωδίαν. ἐπο-
ποιικὸν δὲ λέγω, τὸ πολύμυθον. οἷον εἰ 3.

τις τὸν τῆς Ιλιάδος ὅλον ποιεῖ μῦθον. ἐ-
κεῖ μὲν γάρ, διὰ τὸ μῆκος, λαμβάνει τὰ
μέρη τὸ πρέπον μέγεθος, ἐν δὲ τοῖς δρά- ^{due extent}
μασι, πολὺ παρὰ τὴν ὑπόληψιν ἀποβαί- 4
νῃ. σημεῖον δὲ, ὅσοι πέρσιν Ιλίου ὅλην ἐ-

ποίησαν, καὶ μὴ κατὰ μέρος, ὥσπερ Εὐρι-
πίδης Νιόβην, ἢ Μήδαν, καὶ μὴ, ὥσπερ Αἰ-
χύλος, ἢ ἐκπίπλισιν, ἢ κακῶς ἀγωνίζον-
ται. ἐπεὶ καὶ Ἀγάθων ἐξέπεσεν ἐν τέτῳ
μόνῳ. ἐν δὲ ταῖς περιπέλειαις καὶ ἐν τοῖς
ἀπλοῖς

*Simple
Poets*

ἀπλοῖς πράγμασι, σοχάζονται ὧν βέλον-
ται θαυμασῶς. τραγικὸν γὰρ τῷτο, καὶ
φιλόανθρωπον. ἔστι δὲ τῷτο, ὅταν ὁ σο-
φὸς μὲν, μετὰ πονηρίας δὲ, ἐξαπατηθῇ, ὡ-
σπερ Σίσυφος· καὶ ὁ ἀνδρείος μὲν, ἀδίκος
δὲ, ἡττήθῃ. ἔστι δὲ τῷτο εἰκὸς, ὡσπερ Α-

5. γάθων λέγει. "εἰκὸς ~~ἵνα~~ γίνεσθαι πολ-

2. "λά καὶ παρὰ τὸ εἰκὸς." Καὶ τὸν χορὸν δὲ
ἕνα δεῖ ὑπολαβεῖν τῶν ὑποκριτῶν, καὶ μό-

corrupte

ριον εἶναι τῷ ὅλῳ, καὶ συνάγωνίζεσθαι, μὴ ὡ-
σπερ παρ' Εὐριπίδῃ, ἀλλ' ὡσπερ παρὰ

*in all other
Poets.*

Σοφοκλεῖ. τοῖς δὲ λοιποῖς, τὰ διδόμενα,
μᾶλλον τῷ μύθῳ, ἢ ἄλλῃ τραγωδίᾳ ἐ-

3. 51. δι' ὃ ἐμβόλιμα ἄδουσι, πρῶτον ἄρξαν-
τος Αγάθωνος τῷ τοῖς. καὶ τοι, τί δι-
αφέρει, ἢ ἐμβόλιμα ἄδειν, ἢ ῥῆσιν ἐξ ἄλ-
λῃ, εἰς ἄλλο ἀρμόττειν, ἢ ἐπεισόδιον ὅλον;

19. Περὶ μὲν ἔν τῶν ἄλλων ἤδη εἴ-
ρηται. λοιπὸν δὲ περὶ λέξεως ἢ διανοίας
εἰπεῖν. τὰ μὲν ἔν περὶ τὴν διάνοιαν, ἐν
τοῖς

1. Aristotle quotes this Passage of Agathon
in his Rhetoric Lib. 2. Cap. 26. Pag. 385. 8.

Τὰχ' ἂν τις εἰκὸς αὐτὸ τῷτ' εἶναι λέγει,
βροτοῖσι πόλλα τυγχάνειν εἰς εἶκότα.

2. Horace explains this Passage in his Art
of Poetry. Thus.

Actoris Partes Choros, officiumque vivile
Defendat; neu quid medios intercinat Actus,
Quod non proposito conducat et habeat apte.
Ille bonis faveatque, et concilietur Amicis;
Et negat iratos, et amet peccare homines.
Ille Dapnes laudet Menae brevis, ille salubrem
Iustitiam, legesq, et aperta Othi Portus.
Ille legat Commisso, Deosq, precetur, et orat,
Ut redeat miseria, abeat Fortuna superbis.
Lin. 193. &c. —

3. Longo inserted from other Verses. —

5. In Dramatic Performances —
2. The same Topics or common Places.
3. Without the Help of Art.
4. if the Things themselves were naturally affecting, without the Assistance of Language. &c. The Expression ἰδέα Horace has imitated, and explained what is meant by it, in ²y Art of Poetry.

Nec satis est pulchra esse Poemata, Dulcia
^{sunt,}
 Et quocumque volent Animum Auditoris a-
 Lin. 99. &c. = gunt.

5 By χίματα τῆς λέξεως he means Ges-
 = ture and Pronunciation, and this Part he
 says has a Reference to ²y Stage,
 ἔστιν θεωρίας

* omitted by Victorius. —

τοῖς περὶ Ρητορικῆς κείδω. τὸτο γὰρ
 ἴδιον μάλλον ἐκείνης τῆς μεθόδου. ἔσι δὲ
 κατὰ τὴν διάνοιαν ταῦτα, ὅσα ὑπὸ τῆς ^{technis} τοιαῦτα
 λόγου δεῖ παρασκευαοῦν. μέρη δὲ τῶ-
 νων, τό, τε ἀποδεικνῦναι, καὶ τὸ λύειν καὶ ^{1/2 demon-}
 τὸ πάθη παρασκευάζειν. οἷον ἔλεον, ἢ ^{strata} ἐλεον, ἢ ^{1/2 confute} ἐλεον,
 φόβον, ἢ ὀργὴν, καὶ ὅσα τοιαῦτα, καὶ ἐτι μέ- ^{amplifi-}
γεθος, καὶ σμικρότητα. Δῆλον δὲ, ὅτι κἔν ^{cation}
τοῖς πράγμασι, ἀπὸ τῶν αὐτῶν * εἰδῶν ^{1/2 demonstrat-}
 δεῖ χρῆσθαι, ὅταν ἢ ἐλεφνὰ, ἢ δηνὰ, ἢ με-
 γάλα, ἢ ἐικότα δέη παρασκευάζειν. Πλήν
 τοσούτον διαφέρει, ὅτι τὰ μὲν, δεῖ φαίνεσ-
 θαι ἄνευ διδασκαλίας, τὰ δὲ, ἐν τῷ λό- 3.
 γῳ, ὑπὸ τῆς λέγοντος, παρασκευάζεσθαι, καὶ
παρὰ τὸν λόγον γίγνεσθαι. τί γὰρ ἂν
 εἴη τῆς λέγοντος ἔργον, εἰ φανοῖτο ἡδέα 4.
καὶ μὴ διὰ τὸν λόγον; Τῶν δὲ περὶ τὴν
λέξιν, ἐν μὲν ἔστιν εἶδος θεωρίας, τὰ χήμα- 5.
τα τῆς λέξεως, ἃ ἔστιν εἰδέναι τῆς ὑπο-
 κριτικῆς, καὶ τῆς τὴν τοιαύτην ἔχοντος ἀρ-

1. χίλειονικὴν· οἷον τί ἐνβολή, καὶ τί εὐχή,
καὶ διήγησις, καὶ ἀπφλή, καὶ ἐρώτησις, καὶ ἀπό-
κρισις, καὶ εἴ τι ἄλλο τοιοῦτον. Παρὰ γὰρ
τὴν τέτων γνῶσιν, ἢ ἀγνοίαν, ἔδεν εἰς
τὴν ποιητικὴν ἐπιτίμημα φέρεται, ὅτι καὶ
2. ἄξιον σπασθῆς. τί γὰρ ἂν τις ὑπολάβοι ἡ-
μαρτῆσθαι ἅ Πρωταγόρας ἐπιτιμᾷ; ὅτι
εὐχεσθαι οἰόμενος, ἐπιλάττει, εἰπών·

Μῆνιν αἶειδε θεά.

Τὸ γὰρ κελεῦσαί (φῆσι) ποιεῖν τι, ἢ μὴ,
ἐπιτάξις ἐστίν. διὸ παρείδω, ὥς ἄλλης, καὶ
ἐ τῆς ποιητικῆς, ὃν θεώρημα.

20. Τῆς δὲ λέξεως ἀπάσης τὰδ' ἐστὶ
τὰ μέρη· σοιχεῖον, συλλαβή, σύνδεσ-
μος, ὄνομα, ῥῆμα, ἄρθρον, πτώσις, λό-
γος. Στοιχεῖον μὲν ἔν ἐστι, φωνὴ ἀδιαί-
ρετος· ἐ πάσα δὲ, ἀλλ' ἐξ ἧς πέφυκε
3. συνελὴ γίνεσθαι φωνή. καὶ γὰρ τῶν θηρίων
εἰσὶν ἀδιαίρετοι φωναί, ὧν ἑδεμίαν λέγω
σοιχεῖον. Ταύτης δὲ μέρη, τό, τε φω-
νήεν,

1. Quintilian speaks much after the same Manner, in y^e 11 Chap. of his 1.st Book. —

Debet etiam docere Comedus quomodo nar =
= randum, quâ sit Auctoritate suadendum,
quâ Concitatione concurgat Ira, qui Fletus =
deceat Miserationem, &c. — Et ne illos quidem
reprehendendos putem, qui paulum etiam
Palæstricis vacaverint, id Nomen, est iis, a =
quibus Gestus, Motusq; formantur, ut recta =
sint Brachia, ne indocte, rusticæ Manus, ne
Status indecorus, ne qua in proferendis Pedibus
Inscitia, ne Caput, Oculique ab alia Corporis =
Inclinatione dissideant. —

2. No Reproach that deserves any Conside =
= ration. —

3. An Articulate intelligible Sound. —

1. Without any additional Letter. —

2. It should be read προσβολῆς, to denote the Vowels being placed before ^e Letter in pronouncing it, as in S, & R, which sound as they were wrote thus Er, Es. the Word προσβολῆ, which comes after, denotes the Vowels being placed at the End of the Word as in G, L, Ge, De. —

ἦεν
φων
ἀκ
μελ
ον,
προ
φων
γινό
Τα
λος,
μήκ
εαρ
τον
Συ
ἐξ α
γρ
οιον
τάς
δέ ἐς
ποιέ

νῆεν, κὴ τὸ ἡμίφωνον, καὶ ἄφωνον. ἔσι δὲ
 φωνῆεν μὲν, ἄνευ προσβολῆς ἔχον φωνήν ^{ν.}
 ἀκυστήν· οἶον, τὸ α κὴ ω, ἡμίφωνον δὲ, τὸ
 μέλα προσβολῆς ἔχον φωνήν ἀκυστήν· οἶ- ^{2. x}
 ον, τὸ σ, κὴ τὸ ρ. ἄφωνον δὲ, τὸ μετὰ ^{πομπῆς} προβολῆς
 προσβολῆς, καὶ αὐτὸ μὲν ἑδεμίαν ἔχον
 φωνήν, μετὰ δὲ τῶν ἐχόντων τινὰ φωνήν,
 γινόμενον ἀκυστόν· οἶον, τὸ γ, κὴ τὸ δ.
 Ταῦτα δὲ διαφέρει, χήμασί τε τῷ σόμα-
 λος, κὴ τόποις, κὴ δασύτητι, κὴ φιλότητι κὴ
 μήκει, κὴ βραχύτητι· ἔτι δὲ κὴ ὀξύτητι, κὴ
 βαρύτητι, κὴ τῷ μέσῳ· περὶ ὧν καθ' ἕκασ- ^{circumflexa}
 τον ἐν τοῖς μέτρικοις προσήκει θεωρεῖν.
 Συλλαβὴ δὲ ἔσι φωνὴ ἄσημος, συνθετὴ
 ἐξ ἀφώνου, κὴ φωνῆν ἔχοντος. κὴ γὰρ τὸ
 γ ρ * ἄνευ τῷ α συλλαβή, κὴ μέλα τῷ α· ^{ἄλλα} τινὲς
 οἶον τὸ γρα. ἀλλὰ κὴ τέτων θεωρῆσαι
 τὰς διαφορὰς τῆς μετρικῆς ἔσι· Σύνδεσμος
 δὲ ἔσι φωνὴ ἄσημος, ἣ ἔτε κωλύει, ἔτε
 ποιεῖ φωνήν μίαν σημαντικήν, ἐκ πλειόνων

φωνῶν πεφυκῆαν συνίθεοθαι, καὶ ἐπὶ τῶν
 ἄκρων, καὶ ἐπὶ τῇ μέσῃ, ἣν μὴ ἀρμότῃ ἐν
 ἀρχῇ λόγῳ τιθέναι καθ' αὐτόν· οἶον,
 «^εμέν, ἦτοι, δὴ.» ἢ, φωνὴ ἀσημος ἐκ πλειό-
 νων μὲν φωνῶν μιᾶς, σημαντικὴν δὲ ποιεῖν
 πεφυκῆα μίαν φωνήν. Ἀρθρον δέ ἐστι, φω-
 νὴ ἀσημος, ἢ λόγῳ ἀρχὴν, ἢ τέλος, ἢ διο-
 ρισμὸν δηλοῖ· οἶον, τὸ φημί, καὶ τὸ περὶ, καὶ
 τὰ ἄλλα. ἢ, φωνὴ ἀσημος, ἢ ὅτε κωλύει,
 ὅτε ποιεῖ φωνήν μίαν σημαντικὴν, ἐκ πλε-
 όνων φωνῶν πεφυκῆαν συνίθεοθαι, καὶ ἐ-
 πὶ τῶν ἄκρων, καὶ ἐπὶ τῇ μέσῃ. Ονομα
 δέ ἐστι, φωνὴ συνθετὴ, σημαντικὴ ἄνευ χρό-
 νου, ἥς μέρος ὁδὲν ἐστὶ, καθ' αὐτὸ, σημαντι-
 κόν, ἐν γὰρ τοῖς διπλοῖς ὁ χρόνος, ὡς
 καὶ αὐτὸ καθ' αὐτὸ σημαίνει· οἶον, ἐν τῷ
 5. Θεοδώρῳ, τὸ δῶρον ὁ σημαίνει. Ῥῆμα δέ,
 φωνὴ συνθετὴ, σημαντικὴ μετὰ χρόνου, ἥς
 ὁδὲν μέρος σημαίνει καθ' αὐτὸ, ὥσπερ καὶ ἐ-
 πὶ τῶν ὀνομάτων. τὸ μὲν γὰρ ἄνθρωπος
 ἢ

1. A Verb.

1. Termination.

2. The Definition of Man; here ὁρισμός is understood.

ἢ λευκὸν ὃ * προσημαίνει τὸ πότε· τὸ
 δὲ βαδίζει, ἢ βεβάδικε, προσημαίνει, τὸ
 μὲν, τὸν παρόντα χρόνον, τὸ δὲ, τὸν παρε-
 ληλυθότα. Πτωσίς δὲ ἔστιν ὀνόματος, ἢ
 ῥήματος· ἢ μὲν, τὸ κατὰ τέτυ, ἢ τέτω, ση-
 μαίνουσα, καὶ ὅσα τοιαῦτα· ἢ δὲ, τὸ κατὰ
 τὸ, ἐνί, ἢ πολλοῖς· οἷον ἄνθρωποι, ἢ ἄν-
 θρωπος. ἢ δὲ κατὰ τὰ ὑποκρία, οἷον καὶ
 ἐρώτησιν ἢ ἐπίταξιν. τὸ γὰρ ἐβάδισεν, ἢ
 βάδιζε, πτωσίς ῥήματος, κατὰ ταῦτα τὰ εἶ-
 δη ἔσι. Λόγος δὲ, φωνὴ συνθετὴ σημαντικὴ,
 ἥς ἔνια μέρη, καθ' αὐτὰ, σημαίνει τι· ὃ γὰρ
 ἅπας λόγος, ἐκ ῥημάτων καὶ ὀνομάτων, σύγ-
 κειται· οἷον, ὁ τῷ ἀνθρώπῳ ὀρισμός· ἀλλ'
 ἐνδέχεται ἄνευ ῥημάτων εἶναι λόγον, μέ-
 ρος μὲν τοι αἰεί τι σημαῖνον ἔξῃ· οἷον ἐν Ἰω
 βαδίζει Κλέων, ὁ Κλέων. Εἰς δὲ ἔστι λόγος
 δίχως· ἢ γὰρ, ὁ ἐν σημαίνων, ἢ, ὁ ἐκ πλε-
 ὄνων συνδέσμων· οἷον, ἡ Ἰλιάς μὲν, συνδέσ-
 μω εἰς· ὁ δὲ τῷ ἀνθρώπῳ, τῷ ἐν σημαίνῃν. 2

21. Ονόματος δὲ εἶδη, τὸ μὲν ἀπλῶν·
 ἀπλῶν δὲ λέγω, ὃ μὴ ἐκ σημαινόντων
 σύγκειται, τὸ δὲ, διπλῶν· τέττε δὲ, τὸ
 μὲν ἐκ σημαινόντος, καὶ ὁσήμε· τὸ δὲ, ἐκ
 σημαινόντων σύγκειται. εἴη δ' ἂν καὶ τρι-
 πλῶν, καὶ τετραπλῶν ὄνομα, * οἷον τὰ πολ-
 λὰ τῶν Μεγαλιωτῶν Ερμοκαϊκόξανθος.

Foreign 2.
Language
untaild
 2. Ἀπαν δὲ ὄνομά ἐστιν, ἢ κύριον, ἢ γλῶττα,
 ἢ μεταφορά, ἢ κόσμος, ἢ πεποιημένον,
 ἢ ἐπεκτεταμένον, ἢ ὑφηρημένον, ἢ ἐξηλ-
 λαγμένον. Λέγω δὲ κύριον μὲν, ὃ χρω-
 λαι ἕκαστοι· γλῶτταν δὲ, ὃ ἕτεροι. ὥς τε
 φανερόν, ὅτι καὶ γλῶτταν, καὶ κύριον εἶ-
 ναι δυνατόν τὸ αὐτὸ, μὴ τοῖς αὐτοῖς δέ,
 τὸ γὰρ, Σίγυνον, Κυπρίοις μὲν κύριον, ἡ-
 μῖν δὲ γλῶττα. Μεταφορὰ δ' ἐστίν, ὀνό-
 ματος ἀλλοτρίᾳ ἐπιφορὰ, ἢ ἀπὸ γένους ἐ-
 πὶ εἶδος, ἢ ἀπὸ εἶδους ἐπὶ γένος· ἢ ἀπὸ
 εἶδους ἐπὶ εἶδος, ἢ κατὰ τὸ ἀνάλογον. Λέ-
 γω δὲ, ἀπὸ γένους μὲν ἐπὶ εἶδος. οἷον,

Νηῦς

1. It should be Μεγαρισόντων most probably, to signify ² Dithyrambic Poets, who frequently made use of such Words as are here spoken of. Hesychius explains μεγαρισόντες, by μεγάλα λεγόντες. —

2 This foreign Language, as Aristotle calls it, raises the Expression very much and renders it more majestic. He explains the Reason of it in his Rhetoric, in the following Manner, ὥσπερ γὰρ πρὸς τῆς ξένης, οἱ ἄνθρωποι, καὶ πρὸς τῆς πολιτικῆς τὸ αὐτὸ πᾶσιν καὶ πρὸς τὴν λέξιν, διὸ δεῖ ποιεῖν ξένην τὴν διάλεκτον, θαυμάσαι γὰρ τῶν ἀπάντων εἶσιν, ἢ δὲ τὸ θαύμασόν. L. 3. cap. 2. P. 426. —

For this Reason the Works of ancient Authors, which are written in dead Languages have a great Advantage over those which are written in Languages that are now spoken; were there any mean Phrases, or Idioms in Virgil and

Homer, they would not shock the
Ear of the most delicate, modern Rea-
der, so much as they would have done
that of an old Greek or Roman, because
we never hear them pronounced in our
Streets, or in ordinary Conversation
Spect: 285

1. In the same Manner, we use the Word
Steel to signify a Sword; Mortals for Men;
the Star that rules the Day for the Sun.

2. So Virgil calls Water Achelöia Pousla;
Phaoniam pingui glandem mutavit Aristo;
Pouslag inventis Achelöia invenit Uvis.

Georg: 1. Lin. 9.

3. An Instance of the like ^{sort} may be seen
in Aristotle's Rhetoric; & where he menti-
= ons γ Carpathanian and his Slave, to de-
= note a Man, that receives great Preju-
= dice from that Thing, which he ima-
= gined would be very advantageous to him
- The Carpathians, it seems, were very
desirous of having Slaves in their Island

Νηῦς δέ μοι ἦδ' ἔσηκε. ἐπ' ἄγρ' ἄν' ὅσφι παλιν
 Τὸ γὰρ ὀρμεῖν ἔστιν ἐς ἄναί τι. Απὸ εἰ- *J. D. G. 1*
δος δὲ ἐπὶ γένος. *Luci. 185*

—Ἡ δὴ μυρί' Οδυσσεὺς ἐσθλὰ ἔοργε. *2. J. D. 2*
 Τὸ γὰρ μυρίον πολὺ ἔστιν, ὥ νῦν ἀντὶ τῆς *υ. 272*
 πολλῆς κέχρηται. Απ' εἰδος δὲ ἐπὶ εἰ- *See 2*
δος· οἶον, *Instances*

“Χαλκῷ ἀπὸ ψυχὴν * ἐρύσας, *3. quoted by*

“Τάμνειν ἀτηρεῖ χαλκῷ. *Longinus*

Ἐνταῦθα γὰρ τὸ μὲν ἐρύσαι, ταμεῖν· τὸ *from*
 δὲ ταμεῖν, ἐρύσαι εἴρηκεν· ἀμφω γὰρ *Plato*
 ἀφελεῖν τί ἐστι. Τὸ δὲ ἀνάλογον λέγω, *Lap. 32.*
 ὅταν ὁμοίως ἔχη τὸ δεύτερον πρὸς τὸ
 πρῶτον, καὶ τὸ τέταρτον πρὸς τὸ τρίτον,
 ἐρεῖ γὰρ, ἀντὶ τῆς δευτέρας, τὸ τέταρτον,
 ἢ ἀντὶ τῆς τετάρτης, τὸ δεύτερον. Καὶ ἐ-
 νίστε πρὸς ἰδέασιν ἀνδ' ἔ λέγει πρὸς ὃ
 ἐστι, λέγω δὲ, οἶον· ὁμοίως ἔχει φιάλη
 πρὸς Διόνυσον, καὶ ἀσπίς πρὸς Ἀρην. ἐ-
 ρεῖ τοίνυν καὶ τὴν ἀσπίδα φιάλην Ἀρέως,
 καὶ

κὴ τὴν φιάλην ἀσπίδα Διονύσου. ἔτι, ὁμοίως ἔχει ἐσπέρα πρὸς ἡμέραν, κὴ γῆρας πρὸς βίον. ἔρεϊ τοίνυν τὴν ἐσπέραν, γῆρας ἡμέρας· κὴ τὸ γῆρας, ἐσπέραν βίον. ἢ, ὥσπερ Εμπεδοκλῆς, δυσμὰς βίον. Ἐνίοις δ' ἔκ' ἐστὶν ὄνομα κείμενον τὸ ἀνάλογον, ἀλλ' ἐδὲν ἥττον ὁμοίως λεχθήσεται· οἶον, τὸ τὸν καρπὸν μὲν ἀφίεναι, σπείρειν· τὸ δὲ τὴν φλόγα ἀπὸ τῆς ἡλίου, ἀνώνυμον, ἀλλ' ὁμοίως ἔχει τῷ πρὸς τὸν ἥλιον, κὴ τὸ σπείρειν πρὸς τὸν καρπὸν. διὸ εἴρηται,

1. — Σπείρων θεοκτίσαν φλόγα.

Ἐστὶ δὲ τῷ τρόπῳ τῷ τῆς μεταφορᾶς χρῆσθαι κὴ ἄλλως, προσαγορεύσαντα τὸ

2. ἀλλότριον, ἀποφῆσαι τῶν οἰκείων τι· οἶον, εἰ τὴν ἀσπίδα εἴποι φιάλην μὴ Ἀρε-

3. ως ἀλλὰ οἶνον*. Πεποιημένον δέ ἐστιν, ὃ ὅλως μὴ καλῶμενον, ὑπότινων αὐτὸς τίθεται ὁ ποιητής, δοκεῖ γὰρ ἔνια εἶναι τοιαῦ-

but
of i
the
1. U
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into
An

No
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2. U

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3. W

com

Hall

But afterwards saw Reason to repent
of it, because they proved the Ruin of
the Place. — Aris: Rhet: L: 3. f. 4. v. 492

1. Virgil in like Manner says,
Et jam prima novo spargebat Lumen -
Orta Dies. — — — — — Monte

And Lucretius,
- lumine conscribit Arva.

And Milton,

Now Moon in her rosy steps in $\frac{1}{2}$ eastern flim
Advancing, round $\frac{1}{2}$ Earth the orient Pearl.

2. An Instance of this may be seen, in the Passage mentioned before, when speaking of ^{the} Sun, we call it the Star that rules the Day.

3. Milton has several Words of his own
coining, as Larbercan, Miscreated, —
Hell-Doomed, Embryon, Atoms &c. c.

Virgil has something like this in $\frac{2}{y}$ —
following Passage,

St ramosa Mycon vivacis forma ferri.
And in another Place — *Eclog: 7. L. 90*

— *Lapita alta ferentes*

Cornibus arboris — *Anac: 1. L. 194.*

2. Milton has put in Practice this Method of raising his Language, as far as $\frac{2}{y}$ Nature of our Tongue will permit, by using Eremite, for what is Hermite in common Discourses; but this Practice is more particularly remarkable in $\frac{2}{y}$ Names of Persons, and of Countries, as — Beelzebub, Hefsebon, and in many other Particulars; wherein he has either changed the Name, or made use of that $\frac{ch}{w}$ is not the most commonly known, $\frac{H}{y}$ that he might the better depart from $\frac{2}{y}$ Language of the Vulgar. Spect. 285. Thus in Latin they say *Mi* for *Mihi*, *caldum*

τοιαῦτα· οἶον, τὰ κέρατα Ερνύτας, καὶ *significat*
 τὸν ἱερέα Ἀρητῆρα. *Branchas* Ἐπεκτεταμένον δέ
 ἔστιν, ἢ ἀφηρημένον· τὸ μὲν, εἰς φωνήεντι *Ἀρητῆρα*
 μακροτέρῳ κεχρημένον, ἢ τῷ οἰκείῳ, ἢ συλ- *He. 11. 2.*
 λαβῇ ἐμβεβλημένη· τὸ δέ, ἂν ἀφηρημέ- *94. 5.*
 νον ᾗ τι, ~~καὶ τὸν ἱερέα~~. *ἐπεκτετα-* 2.

μένον μὲν· οἶον τὸ πόλεως, πόλῃος· καὶ τὸ
Πηλεΐδ, Πηληϊάδεω. ἀφηρημένων δέ· οἶ-
 ον, τὸ κρί, καὶ τὸ δῶ· καὶ,

—Μία γίνεται ἀμφοτέρων † ὅψ.

Ἐξηλλαγμένον δέ ἔστιν, ὅταν τῷ ὀνόματι
 μέν, ἰὸ μὲν καλαλείκη, ἰὸ δέ ποιῇ· οἶον τὸ,

“Δεξιερὸν κατὰ μαζόν·

Ἀντὶ τῷ δεξιόν. Ἐπὶ τῶν ὀνομάτων τὰ
 μὲν ἄρρενα, τὰ δέ θήλεα, τὰ δέ μελαῖα.
 ἄρρενα μὲν, ὅσα τελευτᾷ εἰς τὸ ν καὶ ρ, καὶ
 ὅσα ἐκ τέτων ἀφώνων σύγχεται· ταῦ-
 τα δέ ἐστὶ δύο, τὸ ψ καὶ ξ. θήλεα δέ, ὅσα
 ἐκ τῶν φωνηέντων, εἰς τε τὰ αἰ μακρά·
 οἶον, εἰς η καὶ ω· καὶ τῶν ἐπεκλεινομένων εἰς

Η

α· ὦσ-

α. ὥς τε ἴσα συμβαίνει πλήθους, εἰς ὅσα τὰ
 ἄρρενα καὶ τὰ θήλεα. τὸ γὰρ ψ καὶ τὸ ξ,
 αὐτὰ ἔσιν. εἰς δὲ ἄφωνον ἔδεν ὄνομα τε-
 λεύλα, ἔδεν εἰς φωνῆεν βραχύ. εἰς δὲ τὸν
 τρία μόνα, μέλι, κόμμι, πέπερι. εἰς δὲ
 τὸ υ, πέντε. τὸ πῶυ, τὸ νάπυ, τὸ γό-
 νυ, τὸ δόρυ, τὸ ἄσυ. τὰ δὲ μελαζὺ εἰς
 ταῦτα, καὶ ν καὶ σ.

22. Λέξεως δὲ ἀρετὴ, σαφὴς καὶ μὴ
 ταπηνὴν εἶναι. (α)φεσάτη μὲν ἔν ἐστιν, ἡ
 ἐκ τῶν κυρίων ὀνομάτων, ἀλλὰ ταπεινὴ.
 παράδειγμα δὲ ἡ Κλεοφῶντος ποίησις, καὶ
 ἡ Σθενέλῃς. (β)εμνὴ δὲ ἔξαλλάττεισα
 τὸ ἰδιωτικόν, καὶ τοῖς ξενικοῖς κεχρημένη.
 ξενικὸν δὲ λέγω, γλωττίαν, καὶ μεταφορὰν,
 καὶ ἐπέκτασιν, καὶ πᾶν τὸ παρὰ τὸ κύριον.
 Ἀλλ' ἂν τις ἅμα ἅπαντα τὰ τοιαῦτα
 ποιήσῃ, ἢ αἰνίγμα ἔσαι, ἢ βαρβαρισμός.

γ. ἂν μὲν ἔν ἐκ μεταφορῶν, αἰνίγμα. ἔάν δὲ
 ἐκ γλωττίων, καὶ βαρβαρισμός. αἰνίγματος

γὰρ

Aristoteles
 Rhetoric
 L. 3. C. 2.

For cal
 For su

s. The y
 Writers
 seems to
 - taphon

for calidum, diati for diaisti, surpuerat
for suripuerat &c. c. —————

s. The great Obscurity of Persius, amongst the Latin
Writers, and of Lycophron amongst the Greek, —
seems to be owing to their improper Use of Me-
taphors. —————

1. There are two Things, according to Aristotle, necessary to be observed in a compleat Riddle, one is, That it should be Metaphorical, the other, that the Things contained in it must seem impossible: to which may be added a third Condition, that ~~that~~ Subject of it should be natural and known to all the World. - Upon this Acct. it is that Sampson's Riddle, mentioned in the ¹⁴ Chap. of the Book of Judges, seems not to be a true one, for it is defective in the two last particulars: the following One of Virgil is ~~no~~ no better;

Die quibus in Terris, et eris mihi magnus Apollo,
Tres pateat Calvi Spatium, non amplius Ulnis,
For here there is no Metaphor, since he speaks simply of the Tomb of Calvus. Ec. 3. L. 105.

2. Athenæus has preserved the Distick entire as follows.

Ἀνδρ' εἶδον ὠυρὶ χαλκὸν ἐστ' ἀνέρι κολλήσαντα
οὕτω συχάλλως, ὥστε ^{σου}φαίμα ποιεῖν

He speaks here of the Instrument, which we call a cupping Glass, and which was formerly made of Brass. This Riddle therefore has all ^{the} proper Requisites belonging to it; the Subject is a Thing generally known; as it is proposed, it is

γὰρ ἰδέα αὐτῇ ἐς, τὸ, λέγοντα τὰ ὑπάρ-
χοντα, ἀδύνατα συνάψαι. κατὰ μὲν ἔν
τὴν τῶν ὀνομάτων σύνθεσιν, ἔχ' οἷον τε
τῷτο ποιῆσαι· κατὰ δὲ τὴν μέταφοράν,
ἐνδέχεται· οἷον,

“Ἄνδρ' εἶδον πυρὶ χαλκὸν ἐπ' ἀνέρι 2. *Aristot. Rhetor. L. 3*
κολλήσαντα. *C. 4. P. 433.*

καὶ τὰ τοιαῦτα. ἐκ δὲ τῶν γλωττίων ὁ βαρ-
βαρισμός. * δι' ὃ ἀνακέκραίε πῶς τέτοις. *

Τὸ μὲν ἔν μὴ ἰδιωτικὸν ποιήσει, μηδὲ τα-
πεινόν, ἢ γλωττία, καὶ ἢ μέταφορά, καὶ ὁ
κόσμος, καὶ τὰλλα τὰ εἰρημένα εἶδη· τὸ
δὲ κύριον, τὴν σαφήνειαν. ἔκ ἐλάχιστον
δὲ μέρος συμβάλλουσαι εἰς τὸ σαφές τῆς
λέξεως, καὶ μὴ ἰδιωτικόν, αἱ ἐπεκρίσεις, καὶ
ἀποκοπαί, καὶ ἐξαλλαγαὶ τῶν ὀνομάτων.
διὰ μὲν γὰρ τὸ ἄλλως ἔχειν, ἢ ὡς τὸ κύ-
ριον, παρὰ τὸ εἶδος γιγνόμενον, τὸ μὴ
ἰδιωτικὸν ποιήσει· διὰ δὲ τὸ κοινωρεῖν τῷ
εἰωθολός, τὸ σαφές ἔσαι. Ως ἐκ ὀρθῶς

- ψέγῃσιν οἱ ἐπίμῳνες τῷ τοιάτῳ τρόπῳ
 τῆς διαλέκτου, καὶ διακωμῳδῶντες τὴν ποιη-
 1. ἴην· οἶον, Εὐκλείδης, ὁ ἀρχαῖος· ὡς ῥά-
 διον ποιεῖν, εἴ τις δώσει ἐκλείνῃν ἐφ' ὁπό-
 2. σον βέλεται, Ἰαμβοποιήσας ἐν αὐτῇ τῇ
λέξει· οἶον·

* Ἡτίχαριν εἶδον Μαραθῶνα βαδί-
 ζοῖτα. καί,

“ Οὐκ ἂν γεινάμενος τὸν ἐκείνῃς ἐξ ἐλ-
 λέβορον.

3. Τὸ μὲν ἔν φαίνεσθαι πως χρώμενον τῷ
τῷ τῷ τρόπῳ, γελοῖον. τὸ δὲ μέτρον,
κοινὸν ἀπάντων ἐς τῶν μερῶν, καὶ γὰρ
μεταφοραῖς, καὶ γλώτταις, καὶ τοῖς ἄλλοις
εἶδεσι, χρώμενος ἀπρεπῶς, καὶ ἐπίτηδες ἐπὶ
τὰ γελοῖα, τὸ αὐτὸ ἂν ἀπεργάσαιτο. Τὸ
 δὲ ἀρμότιον, ὅσον διαφέρει ἐπὶ τῶν ἐπῶν
 θεωρεῖσθαι, ἐνληθεμένων τῶν ὀνομάτων εἰς
 τὸ μέτρον· καὶ ἐπὶ τῆς γλώττης, καὶ ἐπὶ
 τῶν μεταφορῶν, καὶ ἐπὶ τῶν ἄλλων εἰδῶν,
 μετα-

seemingly impossible; the Language is meta-
-phorical; the Word χαλκὸν being a Metaphor
ἀπὸ γένους ἐπὶ εἶδος, see Pag. 54. and κολλησάντα
is likewise a Metaphor, there being no proper Word
to ~~express~~ the Manner, in which that Instrument
is applied.

1. He ~~as~~ calls him ^a ancient Euclid (αρχαῖος) to
distinguish him from another of that Name, who
was Cotemporary with Aristotle and Plato, and
was the Author of those Elements of Geometry
which still remain.

2. Following the same Method in his Verses,
as for Instance —

3. To be always using such Forms of Speech, is
indeed ridiculous; but it is the Affectation that
makes it so; there is a Mediocrity, common to
all these several Sorts of Language, which
must be observed; otherwise, you may use Met-
aphors &c in the same Manner, ungracefully,
and on purpose to ridicule them, and by this
Means, may bring them likewise into Contempt.

5. Virgil in like Manner has ennobled his Expression by a like Word, in the Story of — Laocoon, A: 2. L. 215.

Corpora clatorum Serpens amplexus uterque
Implicat, et misero Morsu depassitur Artus.

2. O, vocalis, Sonum quidem habet vastum, et aliqua Ratione magnificum. — Nulla hæc aptior Litera ad significandum magnorum — Animalium, et ingentium Corporum seu Vocem ~~seu~~ seu Sonum. Praclare itaque Pelagi Murmur explicat Homerus cum inquit,

———— ἀμφὶ δὲ τ' ἄκρα
Ἥϊορες βόωντι ἐρ γομένυς ἄλός ἐξω.

Non dixit βόωνσι, sed βόωνσι ad ampliorē Similitudinem Fluctuum Maris exprimendam.

Ad hoc Vocabulum tam apte positum admiratur Plato, ut non desint qui scripserint eum, præ desperatione istius Modi ὄνομα τὸ ποίησιν formandi, determinatum, combussisse — Poemata sua, ne nimium Homero videretur inferior. — Vossius de Vir. Rhythmo
Pag. 52.

μεγαλιθεὶς ἂν τις τὰ κύρια ὀνόματα, κα-
τίδοι ὅτι ἀλῆθην λέγομεν. Οἶον, τὸ αὐ-
τὸ ποιήσαντος ἱαμβεῖον, Αἰχύλος καὶ Εὐ-
ριπίδης, ἐν δὲ μόνον ὄνομα μεταθέντος, ἀντὶ
κυρίως εἰωθότος, γλωττίαν· τὸ μὲν Φαί-
κεια καλὸν, τὸ δὲ εὐτελές. Αἰχύλος
μὲν γὰρ ἐν τῷ Φιλοκλήτῃ ἐποίησε,

Φαγέδαινα, ἥ με σάρκας ἐδίδει ποδός.

Ο δὲ ἀντὶ τῆς ἐδίδει, τὸ δοιᾶται μετέθη-

κε. Καί,

Νῦν δὲ μ' ἐὼν ὀλίγος, τε καὶ ἔτιδανός, καὶ *Πρῶτο. 9.*
ἄκιμος, *υ. 515.*

Εἴ τις λέγει τὰ κύρια μεγαλιθεὶς·

Νῦν δὲ μ' ἐὼν μικρός τε, καὶ ἀοιδεϊκός, καὶ
αἰδέης. καί,

Δίφρον ἀεικέλιον καταθεὶς, ὀλίγην τε
τράπεζαν·

Δίφρον μοχθηρὸν καταθεὶς, μικράν τε
τράπεζαν.

Καὶ τὸ,

Ἡῖνες βοόωσιν· 2.

Ἡῖνες *Πλάτ. 17*
υ. 265.

Ηῖονες κράζουσιν.

Ἐτι δὲ Ἀρσφράδης τῆς τραγωδῆς ἐκωμώ-
δει, ὅτι ἂ ὕδεις ἂν εἴποι ἐν τῇ διαφρέκῳ,
τέτοις χρῶνται· οἷον τὸ, Δωμάτων ἄπο,
ἀλλὰ μὴ Ἀπὸ δωμάτων· καὶ τὸ, σέθεν·
καὶ τὸ, ἐγὼ δέ νιν· καὶ τὸ, Ἀχιλλέως, πέρι,
ἀλλὰ μὴ Περὶ Ἀχιλλέως, καὶ ὅσα ἄλλα
τοιαῦτα. Διὰ γὰρ τὸ μὴ εἶναι ἐν τοῖς
κυρίοις, ποιεῖ τὸ μὴ ἰδιωτικὸν ἐν τῇ λέξει ἅ-
παντα τὰ τοιαῦτα. ἐκεῖνος δὲ τῆτο ἡγ-
νόει. Ἐστὶ δὲ μέγα μὲν τῷ ἐκάσῳ τῶν
εἰρημένων πρεπόντως χρῆσθαι, καὶ διπλοῖς
ὀνόμασι, καὶ γλώτταις. Τὸ δὲ μέγιστον τὸ
μέταφορικὸν εἶναι. μόνον γὰρ τῆτο, ὅτε

1. παρ' ἄλλου ἐςὶ λαβεῖν, εὐφυΐας τε ση-
μεῖόν ἐστι. Τὸ γὰρ εὖ μέταφέρειν, τὸ ὁ-
μοιὸν θεωρεῖν ἐστι. Τῶν δὲ ὀνομάτων, τὰ

2. μὲν διπλᾶ, μάλιστα ἀρμόττει τοῖς διθυράμ-
βοις· αἱ δὲ γλώτται, τοῖς ἡρωϊκοῖς· αἱ δὲ
μέταφοραί, τοῖς ἱαμβείοις. καὶ ἐν μὲν τοῖς

ἡρωϊ-

1. *Lucas*
Vien,
Verbon
aliena
-lata
Ingeni
bedeo
uel qu
neque
-lecta
timile
que q
ipso
est se

2. *An*
or Ob-

1. Lucero seems to have had Aristotle in his View, in the following Passage. — In suorum Verborum maximâ Copiâ, tamen Homines aliena multo magis, si sunt Ratione translata, delectant. Id accedere credo, vel quod Ingenii Specimen, est quoddam, transilire ante Pedes posita, et alia longe repetita sumere, vel quod is, qui audit, alio ducitur Cogitatione, neque tamen aberrat, quæ maxima est Delectatio; vel quod singulis Verbis Res, ac totum simile conficitur, vel quod omnis Translatio, quæ quidem sumpta Ratione est, ad Sensus ipsos admoveatur, maxime Oculorum, qui est Sensus acerrimus. — De Orato. Lib. 2. p. 373.

2. Aristotle makes the same Remark in or Observation in his Rhetoric. L. 3. C. 3. p. 440

5. Je recommande Home, upon this Act. Pag. 9. where
he says, μυήσας δραματικὰς ἐποίησεν.

ἡρώ
ἐν δ

σα,

τῶν

ται.

ταφ

δίας

σω

μέτ

περ

τιχ

αν,

ῶα

δον

χ

συν

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χρ

πλ

ἄλ

ἡρωϊκοῖς ἀπαντα χρήσιμα τὰ εἰρημένα·
 ἐν δὲ τοῖς ἱαμβείοις, διὰ τὸ ὅτι μάλι-
 στα, λέξιν μιμεῖσθαι, ταῦτα ἀρμόττει
 τῶν ὀνομάτων, ὅσοις καὶ ἐν λόγοις, τις χρήσε-
 ται. ἔστι δὲ τὰ τοιαῦτα τὸ κύριον, καὶ με-
 ταφορά, καὶ κόσμος. Περὶ μὲν ἔν τρωα-
 δίας, καὶ τῆς ἐν τῷ πρῶτῳ μιμήσεως, ἔ-
 σω ἡμῖν ἱκανὰ τὰ εἰρημένα.

23. Περὶ δὲ τῆς διηγηματικῆς, καὶ ἐν
 μέτρῳ μιμητικῆς, ὅτι δεῖ τὰς μύθους καθά-
 περ ἐν ταῖς τραγωδίαις, συνίσταναι δραμα-
 τικὰς, καὶ περὶ μίαν πρᾶξιν ὅλην, καὶ τελεί-
 αν, ἔχουσαν ἀρχὴν, καὶ μέσον, καὶ τέλος, ἵν'
 ὥσπερ ζῶον ἐν ὅλῳ, ποιῇ τὴν οἰκείαν ἡ-
 δοκίαν, δῆλον, καὶ * μὴ ὁμοίας ἱστορίας τὰς
 συνήδεις εἶναι, ἐν αἷς ἀνάγκη, ἔχει μίαν
 πρᾶξεως, ποιεῖσθαι δῆλωσιν, ἀλλ' ἐνὸς
 χρόνου, ὅσα ἐν τῷ συνέβη, περὶ ἑνὸς ἢ
 πλείους, ὧν ἕκαστον, ὡς ἔτυχεν, ἔχει πρὸς
 ἀλλήλα. ὥσπερ γὰρ κατὰ τὰς αὐτὰς

See Page
123, 13

See Page
20.

where he
makes use
of an en-
tangled story
the same
Comparison

διοντες

χρόνους

χρόνος, ἢ τ' ἐν Σαλαμῖνι ἐγένετο ναυμα-
χία, καὶ ἢ ἐν Σικελίᾳ Καρχηδονίων μά-
χη, ὅθεν πρὸς τὸ αὐτὸ συντείνεσθαι τέ-
λος· ὅτῳ καὶ ἐν τοῖς ἐφεξῆς χρόνοις ἐνίοτε γί-
νεται θάτερον κατὰ θαλέρῃ, ἐξ ὧν ἐν ὅθεν γί-
νεται τέλος. Σχεδὸν δὲ οἱ πολλοὶ τῶν

See pag. 21

Charp. 8.

Where he

s. speaks of

these that

he had wrote

of Heracleid

and Thaeid.

Not such as

could be said

by conveyed

with one -

glance of

the eye.

αὐτῷ Φιλίππῳ

πολέμῳ

ποιητῶν τῆτο δρῶσι. διό, ὥσπερ εἶπομεν,

ἤδη καὶ ταύτῃ Θεσπέσιος ἂν φανείη Ομη-

ρος πᾶρα τῆς ἄλλης, τῷ μὴδὲ τὸν πόλε-

μον, καὶ περ ἔχοντα ἀρχὴν, καὶ τέλος, ἐπι-

χειρῆσαι ποιεῖν ὅλον· λίαν γὰρ ἂν μέ-

γας, καὶ ἐκ εὐσύνοπτος ἐμελλεν ἔσεσθαι·

ἢ τῷ μεγέθει μετρίᾳ ζῶντα καταπεπλεγ-

μένον τῇ ποικιλίᾳ, νῦν δ' ἐν μέρος ἀπο-

λαβὼν, ἐπισσοδίοις κέχρηται ~~πολλοῖς~~ πολ-

λοῖς· οἷον, Νεῶν καταλόγῳ, καὶ ἄλλοις

ἐπεισοδίοις, οἷς διαλαμβάνει τὴν ποιήσιν.

Οἱ δ' ἄλλοι, περὶ ἓνα ποιῶσι, καὶ περὶ ἓνα

χρόνον, καὶ μίαν πρᾶξιν πολυμερῇ· οἷον,

ὅτ' αὖ *Κυπριακὰ ποιήσας, καὶ τὴν μικρὰν

Ιλιάδα.

1. Such for Instance as that, which is the Sub-
ject of Lucians Pharsalia. _____

1. Homer relates the Story of Ulysses in the
4. Book of ²~~the~~ Odyssey. —

2. The Stories of Helen.

3. See what he says upon this Subject Chap. 13.
Pag. 46. and likewise Chap. 10. p. 26.

4. Compare this Passage with C. 6. P. 15.

5. He says the Odyssey is of the moral Kind,
Kind because Ulysses is represented quite through
as a perfect Model of Wisdom, Moderation, and
Constancy. This Observation may be applied to
Virgils Heroes. —

Ιλιάδα. τοιγαρὲν ἐκ μὲν Ιλιάδος καὶ Ο-
δυσσεΐας μία τραγωδία ποιεῖται ἐκαλέ-
ρας, ἢ δύο μόναι. ἐκ δὲ Κυπρίων, πολ-
λαί. καὶ ἐκ τῆς μικρᾶς Ιλιάδος πλεον ὀκ-
τώ. οἶον, Οπλων κρίσις, Φιλοκλήτης,
Νεοπτόλεμος, Εὐρόπυλος, Πτωχεΐα, Λάκαινα,
Ιλίου Πέρσις, καὶ Απόπλους, καὶ 2.
Σίνων, καὶ Τρωάδες.

24. Ἐτι δὲ τὰ εἶδη ταῦτα δεῖ ἔχειν
τὴν ἐποποιῖαν, τῇ τραγωδίᾳ. ἢ γὰρ ἀπλὴν, 3
ἢ πεπλεγμένην, ἢ ἡθικὴν, ἢ παθητικὴν *See Page 46.*
δεῖ εἶναι, καὶ τὰ μέρη, ἔξω μελοποιίας, καὶ ὅ- *Chap. 18.*
ψεως, ταυτά. καὶ γὰρ περιπετεθειῶν δεῖ, καὶ 4. *See p. 15.*
ἀναγνώρισεων, καὶ παθημάτων. ἔτι, τὰς
διανοίας, καὶ τὴν λέξιν, ἔχειν καλῶς. οὗτος ἄ-
πασιν Ὅμηρος κέχρηται, καὶ πρῶτος καὶ ἰ-
κανῶς. Καὶ γὰρ καὶ τῶν ποιημάτων ἐκά-
τερον συνέσκηκεν. ἡ μὲν Ιλιάς, ἀπλὴν, καὶ
παθητικόν. ἡ δὲ Οδύσσεια, πεπλεγμέ-
νον, ἀναγνώρισις γὰρ διόλκῃ, καὶ ἡθικῇ. πρὸς 5.

δὲ τῆτοις, λέξει, καὶ διανοία, πάντας ὑπερ-
 βέβληκε. Διαφέρει δὲ καὶ κατὰ τε συζά-
 σεως τὸ μῆκος, ἢ ἐποποιία, καὶ τὸ μέτρον.
 τῷ μὲν ὅν μήκους ὅρος ἱκανὸς εἰρημένος. δύ-
 νασθαι γὰρ δεῖ, συνορᾶσθαι τὴν ἀρχὴν, καὶ
τὸ τέλος. εἴη δ' ἂν τῆτο, εἰ τῶν μὲν ἀρ-
 χαίων ἐλάττους αἱ συζάσεις εἴεν, πρὸς τε
 τὸ πλῆθος τῶν τραγωδιῶν, τῶν εἰς μίαν
 ἀκρόασιν τιθεμένων, παρήκοιεν. ἔχει δὲ
 πρὸς τὸ ἐπεκτείνεσθαι τὸ μέγεθος, πολὺ
 τι, ἢ ἐποποιία, ἴδιον, διὰ τὸ, ἐν μὲν τῇ τρα-
 γωδίᾳ, μὴ ἐνδέχεσθαι, ἅμα πραττόμενα
 πολλὰ μιμεῖσθαι, ἀλλὰ τὸ ἐπὶ τῆς σκη-
 νῆς, καὶ τῶν ὑποκριτῶν μέρος μόνον. ἐν δὲ τῇ
 ἐποποιίᾳ, διὰ τὸ διήγησιν εἶναι, ἐς, πολ-
 λὰ μέρη ἅμα ποιεῖν περαινόμενα, ὑφ' ὧν,
 2. οἰκείων ὄντων, αὖξεται ὁ τῷ ποιήματος
 ὄγκος. ὥς τε τῆτ' ἔχει τὸ ἀγαθὸν εἰς
 μεγαλοπρέπειαν, καὶ τὸ μεταβάλλειν τὸν
 ἀκρόντα, καὶ ἐπεισοδιῶν ἀνομοίοις ἐπεισο-
 δίοις.

See Page
 20 and 21

1. Tragedy must be confined itself to the narrow Limits of the Theatre, and to a certain Number of Actors only.

2. οἰκεῖσιν ὀνείων means such as properly belong to the Subject.

1. Pag. 67. Horace ~~now~~ uses the same Expression, when speaking of Spondaes, He calls them — Spondaes stabiles.

2. The Idioms of foreign Languages. —

3. Compare this Passage with P. 62.

4. The Narrative Kind of Poetry abounds most of all in these particular Figures of Speech.

5. Natum rebus agendis. Flor. Art. Poet. L. 82.

6. The Author of an Heroic Poem should seldom speak himself, but throw as much of his Work as he can into the Mouths of those, who are his principal Actors; for the Mind of the Reader is more animated, and elevated, when he hears Aeneas or Achilles speak, than when Homer or Virgil talk in their own Persons. Besides if assuming the Character of an eminent Man is apt to fire the Imagination, and raise the Ideas of the Author. Tully tells us mentioning his Dialogue of Old Age, in which Cato is the chief Speaker, that upon a Review of it, he was agreeably imposed upon, and fancied that it was Cato and not he himself, who uttered his Thoughts on that Subject. — Whoever will be at the Pains to see how the Story of the Iliad and

Aloud is delivered by those Persons that act in it, will be surpris'd to find how little in either of these Poems proceeds from the Authors; Milton has, in the general Disposition of his Fable, very finely observed this great Rule, in so much that there is scarce a third Part of it, which comes from the Poet; the Rest is spoken either by Adam or Eve, or by some Good or Evil Spirit, who is engaged either in y^e Destruction or Defence. Tho' it must be own'd that his Complaint for his Blindness, his Reflections on Adam and Eve, and Eve's going naked, of the Angels eating, and several other Passages in his Poem are liable to Exception upon this Act, however beautiful they may be in the moelues.

Spec. 279

2. The Epic Poem admits of that, which even transgresses y^e Bounds of Reason, by which the marvellous is chiefly rais'd, because the Actors are not seen. So that which Homer writes of Hector &c. — Mr Pope has translated and illustrated this Passage very well, in his Observations upon Homer Il. 22. v. 180. —

The great Secret of Heroic Poetry, according to Aristotle, is to relate such Circumstances, as may produce in the Reader at the same Time, both Belief and Astonishment, or in other Words the Fable should

δοις, τὸ γὰρ ὁμοιον, ταχὺ πληρῆν, ἐκπί-
 πλειν ποιεῖ τὰς τραγωδίας. Τὸ δὲ μέ-
 τρον τὸ ἡροϊκόν, ἀπὸ τῆς ωείρας ἤρμωσεν. *Epica Poeti*
 εἰ γὰρ τις, ἐν ἄλλῳ τινὶ μέτρῳ, διηγηματι- *quadrat.*
 κὴν μίμησιν ποιοῖτο, ἢ ἐν πολλοῖς, ἀπρε-
 πές ἂν φαίνοιτο. τὸ γὰρ ἡροϊκόν, ξασι- 1.
μώτατον, καὶ ὀγκωδέστατον, τῶν μέτρων ἐστὶ. *the most*
 διὸ, καὶ γλώττιας, καὶ μεταφορὰς δέχεται μά- *prompous.*
 λιστα. περιτλὴ γὰρ καὶ ἡ διηγηματικὴ* μίμη- 3. & 4.
σις τῶν ἄλλων. τὸ δὲ ἱαμβικόν, καὶ τετρα-
μέτρον, κινητικὰ. τὸ μὲν, ὀρχηστικόν. τὸ
 δὲ, πρακτικόν, ἔτι δὲ ἀτοπώτερον, εἰ μι- 5.
γνύοι τις αὐτὰ, ὥσπερ Χαιρήμων. διὸ, ὅ- *See. V. 3.*
 δεῖς μακρὰν σύσασιν ἐν ἄλλῳ πεποίηκεν,
 ἢ τῷ ἡρώῳ, ἀλλ' ὥσπερ εἶπομεν, αὐτὴ ἡ
 φύσις διδάσκει τὸ ἀρμότιον τὰ αὐτῶν διαρρεῖ-
 σθαι. Ομηρος δὲ ἄλλα τε πολλὰ ἄξιος
 ἐπαινεῖσθαι, καὶ δὴ καὶ ὅτι μόνος, τῶν ποιη-
 τῶν, ἔκ ἀγνοεῖ ὃ δεῖ ποιεῖν αὐτόν. αὐ-
 τὸν γὰρ δεῖ τὸν ποιητὴν ἐλάχισα λέγειν. 6

I 2

ὁ γὰρ

*The Poems of foreign Languages.

•The Narrative kind of Poetry abounds most
 of all in these particular Figures of Speech.

^xFor in this 68

Le coas es lo^x

be an I mi

= labor.

ΑΡΙΣΤΟΤΕΛΟΥΣ

γάρ ἐσι κατὰ ταῦτα μιμητής. οἱ μὲν ἔν
ἄλλοι, αὐτοὶ μὲν δὲ ὅλα ἀγωνίζονται, μι
μῆναι δὲ ὀλίγα, καὶ ὀλιγάκις, ὁ δὲ ὀλίγα
φροιμασάμενος, εὐθὺς εἰσάγει ἄνδρα, ἢ
γυναικα, ἢ ἄλλο τι ἦθος, * καὶ ἔδεν ἄηδες,
ἀλλ' ἔχον-ἦθος. Δεῖ μὲν ἔν ἐν ταῖς

manvellou τραγωδίαις ποιεῖν τὸ θαυμαζόν. μάλ

εατρουαγανθον δ' ἐνδέχεται ἐν τῇ ἐποποιίᾳ τὸ † αἰ

• P. 67. 2. λογον. (διὸ συμβαίνει μάλιστα τὸ θαυμα

• ποηε
δι' οἱ
ζόν) διὰ τὸ μὴ ὄραν εἰς τὸν πρῶτοντα, ^x ἐ

^x•
ἐπὶ ταῖς περὶ τὴν Ἑκτορος δίωξιν ἐπὶ

σκηνῆς ὄντα, γελοῖα ἂν φανείη, οἱ μὲν ἐ

σῶτες, καὶ ἔδιώκοντες, ὁ δὲ ἀνανεύων, ἐν δὲ

τοῖς ἔπεσι λανθάνει. τὸ δὲ θαυμαζόν,

ἡδύ· σημεῖον δέ· πάντες γὰρ, προσιθέν

τες, ἀπαγγέλλουσιν, ὡς χαριζόμενοι. δε

3. δίδαχε δὲ μάλιστα Ομηρος καὶ τὰς ἄλλας

ψευδῇ λέγειν ὡς δεῖ. ἐσι δὲ τῷτο παρα

λογισμός. οἰοῦναι γὰρ ἄνθρωποι, † ὅταν

τῷδὲ ὄντος, ἢ γινομένου, τοῦδὲ γίνεται, εἰ τὸ

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be filled with the Probable and the Mar-
=vellous. Milton's Fable is a Masterpiece of
this Nature, as y^d War in Heaven, the Condition
of the fallen Angels, the State of Innocence
and the Fall of Man, y^d Temptation of the
Serpent, tho' they are very astonishing in
themselves, are not only credible, but actual
Points of Faith. Spec. 315.

3. DeSIDARE - Horace gives a fine Turn to this
Passage, when he says. —

*Atq; ita mentitur, sic Veris falsa remiscat,
Primo ne medium, Medio ne discrepet inum.*
Art. Poet. Liri. 151.

2. Aristotle says, that a Poet ought to prefer
Things impossible, provided they are probable
before Things ~~are~~ possible, that are never the less
incredible. This Rule is not without Obscurity, but
it may perhaps be explained in the following
Manner. — A Thing may be impossible, and
yet probable. Thus, when a Poet introduces a
Deity, any Incident humanly impossible receives
a full Probability, by being ascribed to the Skill
and Power of a God; so thus we justify y^d Story of
the Transformation of the Ships of the Phoeni-
=ans into a Rock, and y^d That of Aeneas into Sea
Nymphs. But such Relations ought not to be
frequent in a Poem; for it is an established
Rule, that all Incidents, which require a —

Divine Probability only, should be so disengaged from y^e Action, that they may be sub-
-tracted from it without destroying it; for
Instance, if we omit the Transformation of
the Ship, the Action of the *Odyssey* will retain
the same Perfection. And therefore those *Epi-*
-sodes, which are necessary, and make essen-
-tial Parts of the Poem, ought to be grounded
upon human Probability. Now y^e Episodes of
Circe, *Polypheme*, and the *Sirens* &c are necessary
to the Action of the *Odyssey*; but will any Man
say they are within the Bounds of human Proba-
-bility? how then shall we solve this Difficulty?
Homer has artificially brought them within y^e
Degree of it; He makes *Ulysses* relate them
before a credulous and ignorant Assembly; He
lets us into the Character of the *Phaeacians*, by
saying they were a very dull Nation,

— ἐν Σχερίν ἐχας ἀνδρῶν ἀλφροτάτων. *Od.* 6.

It is thus the Poet gives Probability to his Fables, ^{V. 8.} by
reciting them to a People that believed them, and
yet, even here, he is not unmindful of his more
intelligent Readers. He gives them, as *Roson* de-
-rives, in these Fables, all the Pleasure that can
be reap'd from Physical or Moral Truths, dis-
guised under miraculous Allegories; and by y^e
Method reconciles them to poetical Probability.
— There are several Heads to which Prob-
-ity may be reduced; either to Divinity & and

then nothing is improbable, for every Thing
is possible to a Deity; or to our Ideas of Things,
whether true or false; thus, in y^e Descent of
Ulysses into Hell, there is not one Word of Proba-
bility or Historic Truth, but if we examine it
by the Ideas, that the Old World entertained
of Hell, it becomes probable; Or lastly we
may have Respect to vulgar Opinion, or Fame,
for a Poet is at Liberty to relate a Falshood, pro-
vided it be commonly believed to be true. Ho-
race calls the Stories by y^e remarkable Name
Epithet of specious Miracles, Art. Poet. L. 144.

— ut speciosa dehinc Miracula promat,
Antiphaten, Scyllanq, et cum Cyclope, Phariodin
Longinus calls them Dreams, but adds that they
are the Dreams of Jupiter τῷ Διὸς ἐνὸννια.
Sect. 9. See likewise Le Flaves Observations
upon this Passage, in the Parrhasiana. p. 26.

1. ~~Of~~ All Efforts imaginable ought to be made
to form the Fable rightly from the Beginning;
but if it so happen that some Places must ne-
cessarily appear absurd, they must be admitted
especially if they contribute to render the Rest
more probable. —————

ὑπερόν ἐσι, καὶ τὸ πρότερον εἶναι ἢ γίνεσθαι.
 τῷτο δέ ἐσι ψεύδος. δι' ὃ δὴ, ἂν τὸ πρῶ- ^{see y fove}
 τον ψεύδος, * ἄλλ' δὲ τέττε ὄντος, ἀνάγ- ^{gōing ka:}
 κη εἶναι ἢ γενέσθαι, ἢ προσθεῖναι, διὰ γὰρ ^{marks.}
 τὸ εἶδέναι τῷτο ἀληθές ὄν, παραλογίζε-
 ται ἡμῶν ἢ ψυχῇ, καὶ τὸ πρῶτον, ὡς ὄν.

Προαιρεῖσθαι τε ἀδύνατα καὶ εἰκότα, μάλ- 2.

λον ἢ δύνατα καὶ ἀπίθανα. τὲς τε λόγους ^{See Pag}

μὴ συνίστασθαι ἐκ μερῶν ἀλόγων, ἀλλὰ ^{39.}

μάλις μὲν μηδὲν ἔχον ἄλογον· εἰ δὲ ^{See Pag}

μὴ, ἔξω τῷ μυθεύματος, ὥσπερ Οἰδί- ^{39.}

πυς, τὸ μὴ εἶδέναι πῶς ὁ Λαῖος ἀπέθα-

νεν. ἀλλὰ μὴ ἐν τῷ δράματι, ὥσπερ ἐν

Ηλέκτρα, οἱ τὰ Πύθια ἀπαγγελλούτες· ^{Sophocles}

ἢ ἐν Μυσοῖς, ὁ Αἰφωνος, ἐκ Τεγέας, εἰς ^{Electra}

τὴν Μυσίαν ἤκων. Ὡς τε τὸ λέγειν ὅτι ^{Pag. 165.}

ἀνὴρ ἦτο ἂν ὁ μῦθος, γελοῖον. ἔξ ἀρχῆς 1.

γὰρ ὃ δεῖ συνίστασθαι τοῖς τε· ἂν δὲ θῆ,

καὶ φαίνῃται εὐλογώτερον, ἐνδέχεσθαι καὶ ἄ-

τοπον. Ἐπεὶ καὶ τὰ ἐν Οὔρασειά ἄλογα,

τὰ

Odyssey Lib. 13.

Voss. 117.

See also

Mr. Rogers

Remarks

thereon.

V. 138.

αλ: ἀφανί

54

70

ΑΡΙΣΤΟΤΕΛΟΥΣ

τὰ περὶ τὴν ἐκδεσιν, ὡς ἔκ ἂν ἦν ἀνεκ-

τὰ, δὴλον ἂν γένοιτο, εἰ αὐτὰ φαῦλος

ποιητὴς ποιήσει. νῦν δὲ τοῖς ἄλλοις ἀγα-

δοῖς ὁ ποιητὴς ἐμφανίζει, ἡδύνων τὸ ἄτο-

πον. Τῇ δὲ λέξει δεῖ διαπνεεῖν ἐν τοῖς

ἀργοῖς μέρεσι, καὶ μήτε ἡθικοῖς, μήτε δια-

νοητικοῖς, ἀποκρύπτει γὰρ πάλιν ἡ λί-

αν λαμπρὰ λέξις τὰ ἡθ, καὶ τὰς διανοί-

ας.

25. Περὶ δὲ προβλημάτων καὶ λύσε-

ων, ἐκ πόσων τε καὶ ποίων ἂν εἰδῶν εἴη,

ὥδε θεωρεῖσι γένοιτ' ἂν φανερόν. Επεὶ

γὰρ ἐστὶ μιμητὴς ὁ ποιητὴς, ὥσπερ ἂν ἡ ζω-

γράφος ἢ τις ἄλλος εἰκονοποιός, ἀνάγκη

μιμεῖσθαι, τριῶν ὀνίων τὸν ἀριθμὸν, ἐν τι

αἰεί. ἢ γὰρ οἷα ἦν, ἢ ἐσιν, ἢ οἷα φασὶ καὶ

δοκεῖ, ἢ οἷα εἶναι δεῖ. ταῦτα δὲ ἐξαγ-

γέλλεται λέξει, ἢ καὶ γλώττιαις καὶ μετα-

φοραῖς. καὶ πολλὰ πάθη τῆς λέξεώς ἐστι.

δίδομεν γὰρ ταῦτα τοῖς ποιηταῖς. Πρὸς

δὲ

1. The Poet ought to reserve all the Ornaments of Diction for these weak Parts; the Places that have either Sentiments, or Manners, have no Occasion for them; a dazzling Expression rather damages them, and serves only to eclipse their Beauty. &c. —

This is a very fine Observation of Aristotle's; — the Expression, says he, ought to be very much laboured in the ~~inactive~~ inactive Parts of the Fable, as in Descriptions, Similitudes, Narrations, and the like, in which the Opinions, Manners, and Passions of Men are not represented; for these (namely the Opinions, Manners, and Passions) are apt to be obscured by pompous Phrases, & elaborate Expressions; Horace, who copied most of his Criticisms after Aristotle, seems to have had his Eye on the foregoing Rule, in the following Verses,

Et Tragicus plerumq; dolet Sermonē pedestri;
Telephus et Palens, cum Pauper et Egeus uterq;
Proicit Ampullas, et Lesquipedalia Verba,
Sic curat for Spectantis letigiose Quereclā.

Spec.^t 39. Art. Poet. Lin. 95.

In the Description of Paradise, Milton has observed Aristotle's Rule, of lavishing all the Ornaments of Diction, where the Fable is not supported by y^e Beauty, Sentiments and Characters. According to the Reader may observe, that the Expressions are more florid and elaborate.

in these Descriptions, than in most other Parts
of the Poem, and the Exuberance of his Imagi-
nation has poured forth such a Redundancy of
Ornaments on the Seat of Happiness and Innocence,
that it would be endless, as Mr Addison
observes to point out each Particular.

See. Longinus. Sect. 17. — Spec^l. 321.

1. One of y^e first Rules laid down in Horace's Art
of Poetry, is this,

*Sumite Materiam, vestris, qui scribitis, aquam
Viribus, et versate diu quid ferre recusent,
Quid valeant Humeri; cui lecta potenter erit
Nec Facundia deseret Hunc, nec lucidus Ordo.*

Lin. 39.

2. A Poet is inexcusable, if he introduces such
Things, as are impossible according to the Rules
of Poetry, but this ceases to be a Fault if by those
Means He attains to the End that he proposed,
for he has then brought about what he intended

fr

δὲ τέτοις, ἔχ' ἢ αὐτὴ ὀρθότης ἐς τὴν πο-
 ληικῆς, καὶ τῆς ποιητικῆς, ἔδὲ ἄλλης τέχνης,
 καὶ ποιητικῆς. Αὐτῆς δὲ τῆς ποιητικῆς διτλὴ
 ἡ ἁμαρτία. ἡ μὲν γὰρ καθ' αὐτήν, ἡ δὲ κατὰ
 συμβεβηκός. εἰ μὲν γὰρ προείλεο μιμή-
 σαθαι ἀδυναμίαν αὐτῆς, ἡ ἁμαρτία· ἡ δὲ κατ' ἀδυ-
 λὸν προελέσθαι μὴ ὀρθῶς, κατὰ συμβεβηκός· ἁμαρτία.
 ἀλλὰ ἴον ἵππον ἄμφω λαδέξια προβεβλη-
 κότα, ἢ τὸ καθ' ἑκάστην τέχνην ἁμαρ-
 τημα· οἷον, τὸ κατὰ ἰατρικὴν, ἢ ἄλλην
 τέχνην, εἰ ἀδύνατα πεποίηται, ταῦτ'
 ἔν ὁποῖα ἂν ἦ, καὶ καθ' ἑαυτήν. Ὡς τε δεῖ
 τὰ ἐπιτιμύματα ἐν τοῖς προβλήμασιν ἐκ
 τέτων ἐπισκοπῆντα λύειν. πρῶτον μὲν 2.
γὰρ ἂν τὰ πρὸς αὐτήν τὴν τέχνην ἀδυ-
νατα πεποίηται, ἡμάρτηται. ἀλλ' ὀρ-
θῶς ἔχοι, εἰ τυγχάνοι τῷ τέλει τῷ αὐ-
τῆς. τὸ γὰρ * τέλος εἶρηται· οἷον, εἰ ἔ-
τως ἐκπληκτικώτερον, ἢ αὐτὸ, ἢ ἄλλο ποι-
εῖ μέρος, παράδειγμα ἢ τῷ Ἐκτορος δι-

7α pag. 68. — 5. ὥς. Η μέντοι τὸ τέλος, ἢ μᾶλλον ἢ ἤτ-
τον, ἐνεδέχετο ὑπάρχειν, καὶ κατὰ τὴν
περὶ τέτων τέχνην, ἡμάρτηται ἐκ ὀρθῶς,
 δεῖ γάρ, εἰ ἐνδέχεται, ὅλως μηδαμῇ ἡμαρ-
 τῆσθαι. Ἐτι, ποτέρων ἐστὶ τὸ ἀμάρτημα,
 τῶν κατὰ τὴν τέχνην, ἢ καὶ ἄλλο συμ-
 βεβηκός; ἔλαττον γάρ, εἰ μὴ ἦδει ὅτι ἔ-
 λαφος θήλεια κέρατα ἐκ ἔχει, * ἢ εἰ
 κακομιμήτως ἔγραψε. Πρὸς δὲ τέτοις ἐ-
 ἀν ἐπιμιᾶται, ὅτι ἐκ ἀληθείᾳ, † ἀλλ' οἷα
 δεῖ· οἷον καὶ Σοφοκλῆς ἔφη, αὐτὸς μὲν, οἷ-
 κς δεῖ, ποιεῖν, Εὐριπίδης δὲ, οἷοί εἰσι. δι' ὅ-
 ταύτη λυτέον. Εἰ δὲ μηδετέρως, ὅτι, ἔ-
 τω φασίν, οἷον τὰ περὶ θεῶν. ἴσως γάρ
 ἔτε βέλτιον ἔτω λέγειν, ἔτ' ἀληθείᾳ, ἀλλ'
 ἔτυχεν, ὥσπερ Ξενοφάνης. ‡ ἀλλ' ἔ-
 σαφῆ. ● τὰδε. Ἰσως δὲ ἔβέλτιον μὲν, ἀλλ' ἔ-
 τως εἶχεν, οἷον τὰ περὶ τῶν ὀπλῶν.

Thad. 10.

— Ἐγχεα δὲ σφιν

Qui. 152. 2. Ορθ' ἐπὶ σαυρωτῆρος.

Οὐίω

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For Example, if He renders by it any Part of
his Poem more astonishing, or admirable;
Such is the Place in the Iliad where Achilles pun-
-ishes Hector.

1. But if the Poet can attain the same End, and
produce pretty nearly, y^e same Effect without vi-
-olating the Rules of his Art; his deviating
from them in that Case, will be no longer par-
-donable; for &c —

By the Words ἢ μᾶλλον, ἢ ὕττον, more, less,
He means, very near, almost, Provided the Dif-
-ference be not too great, He thinks it better to
arrive at the End proposed, without committing
any Fault, tho' it should not be quite so well in
other Respects, nor create so much Surprise.

2. Mr. Papes Observations, upon the following
Passages from Homer, will sufficiently ex-

= plain Aristotle's Meaning, with regard to
them. See his Remarks upon Pl^o: - 10. §. 174.

10... - 974.

9... 268.

2... .1.

10... 13

18... 566.

2... 9.

1. Good or bad.

2. The Means of End proposed.

Οὕτω γὰρ τότε ἐνόμιζον, ὥσπερ καὶ νῦν
 Ἰλλυριοί. Περὶ δὲ τῆς καλῶς, ἢ μὴ κα-
 λῶς, ἢ εἴρηταί τινι, ἢ πέπρακται, ὃ μόνον
 σκεπτόμενον εἰς αὐτὸ τὸ πεπραγμένον, ἢ εἰ-
 ρημένον βλέποντα, εἰ σπευδαῖον, ἢ φραῦλον, 1.
 ἀλλὰ, καὶ εἰς τὸν πράττοντα, ἢ λέγοντα,
 πρὸς ὃν, ἢ ὅτε, ἢ ὅτω, ἢ ὅθεν· οἶον, 2.
 ἢ μείζονος ἀγαθῆς, ἵνα γένηται· ἢ μείζονος
 κακῆς, ἵνα ἀπογένηται. Τὰ δὲ πρὸς τὴν
 λέξιν, ὁρῶντα δεῖ διαλύειν οἶον, γλώττη·

"Οὐρῆας μὲν πρῶτον.

Thad. 1.

Ἰσως γὰρ ὃ τῆς ἡμιόνους λέγει, ἀλλὰ τῆς φύλακας.

Lin. 50

Thad. 10.

Καὶ τὸν Δόλωνα,

Lin. 84.

— Εἶδος μὲν ἔην κακός.

Thad. 10

Οὐ τὸ σῶμα ἀσύμμετρον, ἀλλὰ τὸ πρό-
 σωπον αἰχρόν. τὸ γὰρ εὐεῖδές οἱ Κρη-
 τες εὐπρόσωπον καλῶσι. καὶ τὸ,

Lin. 316.

"Ζωρότερον δὲ κέραιρε,

Thad. 9. l. 203.

ὃ τὸ ἄκρατον, ὡς οἰνόφλυξιν, ἀλλὰ τὸ

Κ

ῥᾶττον.

Τὸ δὲ καλὰ μεταφορὰν εἴρηται· οἷον,

*Iliad. 2.
Lin. 1.*

" ἄλλοι μὲν γὰρ θεοὶ τε καὶ ἄνδρες
εὖδον παννύχιοι.

καὶ τὸ,

[σειεν.

*Iliad. 10.
Lin. 11.*

" Ἦτοι ὅτ' ἐς πεδῖον τὸ Τροϊκὸν ἀθρή-

καί,

των ἔετοπὴν

Iliad. 10.

αὐλῶν συρίγλαι δμαδὸν τανθρώπων

Lin. 13.

τὸ γὰρ Πάντες, ἀντὶ τῆς Πολλοὶ καλὰ
μεταφορὰν εἴρηται, τὸ γὰρ πᾶν, πο-
λύ τι. καὶ τὸ,

Iliad. 18.

Οἷη δ' ἄμμορος,

L. 489.

κατὰ μεταφορὰν, τὸ γὰρ γνωριμώτατον
μόνον.

Καλὰ δὲ προσωδίαν, ὥσπερ Ἰππίας ἔλυσεν
ὁ Θάσιος τὸ,

*This Passage
is wanting
in Homer.*

Δίδομεν δέ οἱ.

See Mr. R. Keightley's

καί,

upon Iliad 2. L. 9.

Τὸ μὲν ἐκαπαπύθειαι ὄμβρῳ.

Iliad. 23.

Τὰ δὲ διαιρέσει· οἷον Εμπεδοκλῆς·

Lin. 328.

(.) Αἶψα δὲ θνήτ' ἐφύοντο, τὰ πρὶν μά-

τον

c) The entire Passage of Empedocles is as follows,

Ἄϊφα δὲ τὸντ' ἐφύοντο τὰ πρὶν μάθον
ἄθανάτ' εἶναι
Ζωρὰ τε, τὰ πρὶν ἄχρυτα, ἃ διαλλάττοντα
κεκλεύθως.

Where y^e Sense of the Passage depends upon a right Pronunciation. —

An Instance, or two, parallel to this may be seen in y^e following Emendations of Doid; in y^e Epistle of Acutius to Sydyppa there are these Lines,

Appetores talem vel non jurata Maritum;
Juratæ, vel non, talis habendus erit.

This is the common Way of reading it, and every One must needs perceive the Lifelessness, and Tautology in this Passage, whereas by a small Alteration in the Pointing, it becomes quite

beautiful and animated,

Appetere talem vel non jurata Maritum;

Jurata, vel non talis habendus erat.

In like Manner the following Passage, in the Metamorphosis Lib. 4. L. 60 &c ought to be pointed.

Thus ——— *tēdē quoque jure coisont,*

*Ted vetuere Patres, quod non potuere vetare,
Ex aequo captis ardebant Mentibus Ambo.*

And not as it is commonly read. ———

1. I shew objects to this Passage in the follow-

ing Words, "Nec Homerum audio, qui Ganyme-

dem, a Jove raptum ait, propter Formam, ut

Jovi bibere ministraret. Tingebat haec Homerus,

et humana, ad Deos, transferbat; Divina

mallem ad nos. Inoc. Disp. Lib. 1. § 26.

2. The shortest Way of solving such Diffi-

culties, is sometimes, by taking the Word in

a Sense contrary to that which it commonly

τον ἀθάνατ' εἶναι,
Ζωρά τε πρὶν κέκριτο."

Τὰ δὲ ἀμφιβολία.

"Παρώχηκεν δὲ πλέων νύξ. *Iliad. 10. f. 252.*
 τὸ γὰρ Πλέων, ἀμφίβολόν ἐστι. Τὰ δὲ
 κατὰ τὸ ἔθος τῆς λέξεως. οἶον τὸν κεκρα-
 μένον, οἶνον, φασιν εἶναι. ὅθεν πεποιήαι.

"Κνημὶς νεολεύκῃς κασιέροιο. *Iliad. 21. f. 592*
 καὶ Χαλκίας, τὸς τὸν σίδηρον ἐργαζομέ-
 νος. ὅθεν εἶρηται ὁ Γανυμήδης

Δι' οἶνοχοεῦειν, ————— *Iliad 20*
 ὁ πινόντων οἶνον. * εἴη δ' ἂν ὁ τῷ γεγνηκα- *fin 234*
 τὰ μεταφοράν. Δεῖ δὲ κ' ὅταν ὀνομάτι, ὑπε-
 νανλίωμά τι δοκεῖ σημαίνειν, ἐπισκοπεῖν πο-
 σαχῶς ἂν σημῆνδε ἔστω ἐν τῷ εἰρημένῳ. οἶον

"Τῇ ῥ' ἐχέλο χαλκεον ἔγχος, *Iliad 20. f. 272.*
 τῷ ταύτῃ κωλυθῆναι. τὸ δὲ ποσαχῶς
 ἐνδέχεται † ὡδί πως. μάλισ' ἂν τις ὕ- 2.
πολάβοι ‡ κατὰ τὴν κατ' ἀντικρὺ. Ἡ ὡς
Γλαῦκων λέγει, § ὅτι ἐνιοὶ ἀλόγως προ-

*Sententiam
proponens ne-
gativam.*

ὑπολαμβάνουσι, καὶ αὐτοὶ καταψηφισάμε-
νοι, συλλογίζονται, καὶ ~~ἐκείνους~~ εἰρηκότες ὅτι
δοκεῖ, ἐπιμῶσιν, ἂν ὑπεναντίον ἢ τῇ αὐ-
τῶν οἴηται. τὸτο δὲ πέπονθε τὰ περὶ Ι-
κάριον, οἰοῦνται γὰρ, αὐτὸν Λάκωνα εἶναι,
ἄτοπον ἔν, τὸ μὴ ἐντυχεῖν τὸν Τηλέμα-
χον αὐτῷ, εἰς Λακεδαίμονα ἐλθόντα. τὸ
δὲ ἴσως, ἔχει, ὥσπερ οἱ Κεφαλῆνές Φασι,
παρ' αὐτῶν γὰρ γῆμαι λέγουσι τὸν Ο-
δυσεύα· καὶ εἶναι Ικάδιον, ἀλλ' ἐκ Ικάρι-
ον. Δῖα μάρτημα † δὲ, τὸ πρόβλημα εἰκὸς
ἐστίν. ὅλως δὲ, τὸ ἀδύνατον μὲν, ἢ πρὸς τὴν
ποίησιν, ἢ πρὸς τὸ βέλιον, ἢ πρὸς τὴν
δόξαν, δεῖ ἀνάγειν. πρὸς τε γὰρ τὴν ποί-
ησιν, αἰρετώτερον πιθανὸν ἀδύνατον, ἢ ἀ-

2. πίθανον καὶ δυνατὸν· τοιούτους δὲ εἶναι, οἱ-

3. ἐς Ζεῦξιν ἔγραψεν, ἀλλὰ καὶ πρὸς τὸ βέλ-

Objections - ιον, τὸ γὰρ παράδειγμα, δεῖ ὑπερέχειν
may be an- πρὸς ἃ φασι τ' ἄλογα. ἔτω τε, καὶ ὅτι πο-
thod these τὲ ἐκ ἁλογόν ἐστιν, εἰκὸς γὰρ, καὶ παρὰ τὸ εἰ-
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See Pag. 48

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bears &c. — An Instance of this may be seen
in Homer, Il. 6. V. 234. where the Word $\epsilon\chi\epsilon\iota$
= $\lambda\epsilon\tau\omicron$ admits of two contrary Senses, for it
may signify that Jupiter took away Glaucus's Sense
or that he elevated, and enlarged his Mind; the
latter Sense seems much more agreeable to the
Poets Design in that Passage. —

1. So that what they criticize, as a downright Error, is
found, at last, to be a mere Matter of Doubt.

2. Poetry is a Mixture of History and Fable; the
Foundation is historical, because the Poet does not
entirely neglect Truth; the Rest is fabulous, because
naked Truth would not be sufficiently surprising
Agreeably to this, Petronius says, *Non enim Res*
gestae Versibus comprehendenda sunt, quod longe
melius Historici faciunt, sed per Ambages,
Deorumque Ministeria, et fabulosum Sententi-
arum Tormentum, precipitandus est Liber Spi-
ritus,

ut potius furoris Animi Vaticinatio appareat,
quam religiosa orationis ab Testibus Fides.
Pet. Lat. Pag. 47.

3. Leucis, in his Paintings, gave the Preference,
like Homer, to what was impossible, but proba-
= ble, rather than to the possible, without Pro-
= bability; See the Remarks upon Pag. 69. —
προαίρετον τε ἀδύνατον &c. —

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As for Inconsistencies, which are supposed to be contained in what is said &c. —

° Whether it tends to the same End, we are to consider likewise the Person that speaks. —

1. The Word *poplizen* means enumbered, that which stands in Need of foreign Aid and Assistance, in Order to its Recommendation, such as Gesture, Habits, Scenery. &c. —

κὸς γίνεσθαι. Τὰ δὲ ὑπεναντία, ὡς εἰρη-
 μένα ἔτι σκοπεῖν, ὥσπερ οἱ, ἐν τοῖς λό-
 γοις, ἐλεγχοί, εἰ τὸ αὐτὸ, καὶ πρὸς τὸ αὐ-
 τὸ, καὶ ὡσαύτως, ὡς τε καὶ αὐτὸν, ἢ πρὸς ἃ
 αὐτὸς λέγει, ἢ ὃ ἂν φρόνιμος ὑπόδηται.
 Ὁρῶν δὲ ἐπιλήμσεις, καὶ ἀλογία, καὶ μοχ-
 θηρία, ὅταν, μὴ ἀνάγκης ἔσης, μὴδὲν χρή-
 σθαι τῷ ἀλόγῳ, ὥσπερ Εὐριπίδης * τῷ
 Αἰγείτῃ, πονηρία, ὥσπερ ἐν Ορέσῃ, τῷ *See Pag.*
Μενελάῳ. Ταῦτα μὲν ἐν ἐπιλήμμασι, 38.
 ἐκ πέντε εἰδῶν φέρουσιν. ἢ γὰρ ὡς ἀδύνα-
 τα, ἢ ὡς ἀλογα, ἢ ὡς βλαβερά, ἢ ὡς ὑ-
 πεναντία, ἢ ὡς παρὰ τὴν ὀρθότητα, τὴν
 κατὰ τέχνην. αἱ δὲ λύσεις ἐκ τῶν εἰρη-
 μένων ἀριθμῶν σκεπτέαι. εἰσὶ δὲ δώ-
 δεκα.

26. Πότερον δὲ βελτίων ἢ ἐποποιοη-
 λικὴ μίμησις, ἢ ἡ τραγῳδική, διαπορήσκει
 ἂν τις. εἰ γὰρ ἡ ἥττον φορτικὴ, βελτίων.
 τοιαύτη δὲ ἡ πρὸς βελτίους θεαλίας ἔστι,
 δῆλον

*scilicet
Historia.*

δῆλον, ὅτι ἡ ἀπαντα μιμνήμενη, φορτική. ὡς
γὰρ ἐκ αἰσθανομένων, ἂν μὴ αὐτὸς προ-
αῖ, πολλὴν κίνησιν * κινῆσαι. οἷον, οἱ
φαῦλοι αὐλῆαι κυλιόμενοι, ἂν Δίσκον δέ
μιμῆσθαι. καὶ ἔλκοντες τὸν κορυφαῖον, ἂν
Σκύλλαν αὐλῶσιν. ἡ μὲν ἔν τρωαδία,
τοιαύτη ἐστίν, ὡς καὶ οἱ πρότερον, τῆς ὑπέ-
ρης αὐτῶν, ὥνιο ὑποκριάς. ὡς λίαν γὰρ
1. ὑπερβάλλοντα, πίδακον ὁ Μυνίσκος τὸν
Καλλιππίδην ἐκάλει, τοιαύτη δὲ δόξα
καὶ περὶ Πινδάρου ἦν, ὡς ἔτοι ἔχουσι, πρὸς
2. αὐτὴς, ἡ ὅλα τέχνη, πρὸς τὴν ἐποποιίαν,
ἔχει. Τὴν μὲν ἔν περὶ τῆς θεαλᾶς ἐπιει-
*the better
sort of Poet =* κεῖς φασιν εἶναι, † δι' ὃ ὕδεν δέοντα τῶν
= ple. χημάτων. τὴν δὲ τραγικὴν, πρὸς φαύ-
λους. ἡ ἔν φορτικῇ, χείρων δῆλον ὅτι ἂν
εἴη. Πρῶτον μὲν ἔν τῆς ποιητικῆς ἡ κα-
τηγορία, ἀλλὰ τῆς ὑποκριτικῆς. ἐπεὶ ἐστὶ
περιεργάζεσθαι τοῖς σημείοις, καὶ ῥαψώδην-
τα, ὅπερ ἐποίει Σωσίφρατος. καὶ διάδουλα,
ὅπερ

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1. Muniscus, Callipides, and Pindar were 3
Comedians of great Reputation. Muniscus was y^e
oldest of them, and found Fault with Callipides
for using too much Action, which indeed he carried
to such an Extreme, that his Name became after-
wards, proverbial, to signify a Person, that was
very busy in doing Nothing; this we learn from
Luetonius and Cicero; the former, speaking of Ti-
-berius says, "Vulgo jam, per Locum, Callipides
vocaretur, quem cursitare, ac ne Cubiti quidem
Mensuram progredi, proverbio Græco notatum
est. Luet. in Tib: l. 38. — And the latter, speaking
of Varro, in one of his Letters to Atticus, says,
Biennium jam præterivit, cum ille Callipides
apud Curum Cubitum nullum processerit.
Lic. ad Attic. lib. 13. Epist. 12. —

2. It is highly probable that Aristotle had
his

Eye upon Plato in this Passage; for it is well known that Plato differed from him in this particular, of giving the Preference to Epic Poetry. The Words to which Aristotle alludes are these Ἀλλὰ χυδόν' ἐκείνην ἔπραξαν καλλίστην, ἢ, τις τῆς βελτίστης. καὶ ἰκανῶς πεπαιδευμένους τέθεικε.

De Legibus Lib: 2. —



1. Ἀναγνώσει rather than Ἀναγνωρίσει, to signify the reading in Opposition to ἐπὶ τῶν ἔργων, which signifies the Action or Representation. —

ὅπερ ἐποίει Μνασίθεος Ὀπύνλιος. Εἴτα
 ἔδὲ κίνησις ἅπασα ἀποδοκιμασέα, εἴπερ
 μηδ' ὄρχησις, ἀλλ' ἡ φαύλων, ὅπερ καὶ
 Καλλιππίδῃ ἐπετιμᾶτο, καὶ νῦν ἄλλοις,
 ὥς ἐκ ἐλευθέρας γυναικας μιμνεμένων. Εἰ
 ἡ τραγωδία, καὶ ἄνευ κινήσεως ἐποιεῖτο αὐ-
 τῆς, ὡς περ ἡ ἐποποιία, διὰ γὰρ τῆς ἀνα-
 γνώσκειν, φανερά ὅποια τίς ἐστίν. εἰ ἔν
 ἐστὶ τ' ἄλλα κρείττων, τῆς τὸ γε ἐκ ἀναγκαῖ- *La licet*
ον αὐτῇ ὑπάρχειν. Ἐπεὶ δὲ διότι πάντ' *habetur.*
 ἔχει ὅσα περ ἡ ἐποποιία. καὶ γὰρ τῷ μέ-
 τρῳ ἔξεσι χρῆσθαι, καὶ ^ἐτι, ὅ ^ἐμικρόν μέ- *no insonoi*
ρος, τὴν μουσικὴν, καὶ τὴν ὅφιν ἔχει, δι' ἧς ^ἔ *double part.*
~~ἡδονὰς~~ ^ἔ κίσανται ἐναργέστατα. Εἰ δ' ^{αὖ} *ai n donai*
καὶ τὸ ἐναργὲς ἔχει καὶ ἐν τῇ ἀναγνώσει, *donisavtai*
καὶ ἐπὶ τῶν ἔργων. Ἐτι τῷ ἐν ἐλάττω
 μήκει τὸ τέλος τῆς μιμήσεως εἶναι. Τὸ
 γὰρ ἀθροώτερον, ἥδιον ἢ πολλῶ κεκραμέ-
 νον τῷ χρόνῳ. λέγω δ' οἷον εἴ τις τὸν
 Οἰδίπουν θεῖη τὸν Σοφοκλέους ἐν ἔπεσιν
 ὅσοις

ὅσοις ἡ Ἰλιάς. Ἐτι, ἥττον μία ὅποιασιν μι-
 μησις ἢ τῶν ἐποποιῶν. σημεῖον δέ· ἐκ
 γὰρ ὅποιασιν μιμήσεως, πλείους τραγω-
 δίαί γίνονται. ὥς τε, εἰ μὲν ἓνα μῦθον
 ποιῶσιν, * ἀνάγκη, ἢ βραχέα ^{ως} δεικνύμενον
 μῦθον φαίνεσθαι· ἢ ἀκολοῦσθαι τῷ τῷ
 μέτρῳ μήκει, ὕδαρῃ. † Εἰ δὲ πλείους, λέ-
 γω δὲ οἶον, εἰ ἐκ πλεόνων πράξεων ἡ συλ-
 κημένη, ἢ μία· ὥσπερ ἡ Ἰλιάς ἔχει πολλά
 τοιαῦτα μέρη, καὶ ἡ Οδύσσεια, ἃ καὶ κατ'
 ἐαυτὰ, ἔχει μέγεθος· καὶ τοι, ταῦτα τὰ
 ποιήματα συνέσκηκεν, ὥς ἐνδέχεται, ἄριστα,
 καὶ ὅτι μάλιστα, μιᾶς πράξεως μίμησις ἐ-
 στιν. Εἰ δὲ ἐν τέτοις τε διαφέρει πᾶσι, καὶ ἔ-
 τι, τῷ τῆς τέχνης ἔργῳ (δεῖ γάρ, ἢ τὴν
 τυχεύσαν ἡδονὴν ποιεῖν αὐτάς, ἀλλὰ τὴν
 εἰρημένην) φανερόν ὅτι κρείττων ἂν εἴη,
 μᾶλλον τῷ τέλει τυγχάνουσα, τῆς ἐπο-
 ποιίας. Περὶ μὲν δὲ τραγωδίας, καὶ ἐπο-
 ποιίας, καὶ αὐτῶν, καὶ τῶν εἰδῶν, καὶ τῶν
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μερῶν αὐτῶν, καὶ πόσα, καὶ τί διαφέρει, καὶ
τῷ εὖ, ἢ μὴ, τίνες αἰτίαι, καὶ περὶ ἐπιλήμ-
σεων, καὶ λύσεων, εἰρήσῃ τοσαῦτα.

Τέλος τῆς ποιητικῆς.

ΚΑΛΛΙΜΑΧΟΣ. 1.

Ο φθόνος Απόλλωνος ἐπ' ἕατα λάθριος *In y. 2nd*
εἶπεν, *Hymn of*

Οὐκ ἄγαμαι τὸν αἰοδόν, ὃς ἔδ' ὅσα πόντος, *Callima-*
αἰεῖδῃ. *chus to*

Τὸν φθόνον ὧ' πολλῶν ποδὶ τ' ἤλασεν, *Apollo:*
ὧδέ τ' ἔφπεν, *Howard's y*

Ἀσυρίης ποταμοῖο μέγας ῥόος, ἀλλὰ τὰ *Conclusion*
πολλὰ

Λύματα γῆς καὶ πολλὸν ἐφ' ὕδατι συρφε-
τὸν ἔλκει.

ΠΕΡΙ ΠΟΙΝΙΚΗΣ

ἡ δὲ ποινὴ ἐστὶν ἡ ἐκ τῆς ἀδικίας ἐκείνης
ἐκείνη ἡ ποινὴ ἣν ἐκείνῳ τῷ ἀδικοῦντι
ἐκείνῳ τῷ ἀδικοῦντι ἐκείνῳ τῷ ἀδικοῦντι

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ARISTOTELIS

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POETICAE

Liber Unus.

DE Arte Poëticâ, et ipsâ in universum, et privatim de ipsius SPECIEBUS, quam vim ad pravos affectus expurgandos habeat unaquaeque: et quomodo quibusque legibus oporteat componere fabulas, si habitura sit se rectè Poësis ex iisdem fabulis constata: praeterea vero, ex quot, et cujusmodi partibus constent singulae species: similiter autem, et de aliis quibuscunque, quae hujusce sunt doctrinae, et methodi dicamus. initio secundum rerum dicendarum naturam ducto, primum a primis. Jam ergo epopoeia, quae heroas canit; et tragoediae poësis, quae infelices principum casus; praeterea, comoedia, quae ridiculis utitur; et dithyrambopoeia quae canit Bacchum; item auleticae artis, citharisticaeque major potiorque pars, omnes in eo conveniunt; ut sint IMITATIONES in universum. differunt autem inter se tribus: aut enim quod rebus tanquam INSTRUMENTIS, genere diversis imitantur; aut quod diversas RES, et personas: aut quod diverso, et non eodem imitandi MODO. Ut enim aliqui (pictores, statuarii &c.) multa (aves, pecudes, plantas, &c.) coloribus imitantur, et figuris, ita ut effigiem eorum exprimant, (partim per artificium summum; partim per consuetudinem et usum.) Alii autem, i. e. phonaſci, imitantur per naturalem vocem: sic etiam in artibus imitatricibus jam dictis; omnes quidem illae faciunt imitationem, aliis atque aliis instrumentis; ex. gr. NUMERO, i. e. motu rythmico, ORATIONE, et HARMONIA vocum; atque istis aut sigillatim seorsimque sumptis, aut inter se mixtis, simulque temperatis. Veluti harmonia quidem et numero utuntur solae, et auletica, i. e. tibiam inslandi ars, et citharistica, quae nervos plectro pulsat; et si quae aliae artes ejusmodi imitandi facultatem habeant: velut, illa (imperfectior licet) ars fistularum. Ipso autem eodem numero, sine harmonia, imitantur ex saltatorum genere nonnulli. etenim isti, perfiguratos numeros (quos gesticatione effingunt) imitantur et mores, et affectus, et actiones.

Epopocia vero, *nec numero imitatur, nec harmonia, sed solum sermonibus nudis, sive appellare malumus, metris: et metris, ita ut aut plura eorum genera permiscuerit inter se, (quod aliae imitationes faciunt;)* aut uno aliquo metrorum genere usa sit, *scil. hexametro: quod, a priscis temporibus, ad nostrum usque factitatum est. Nisi enim imitatio per sermones vel metra dicatur, nullum haberemus commune nomen, quo appellari possent Sophronis atque Xenarchi mimi, et Socratis fabellae alternis versibus conscriptae; neque, si quis per trimetra, vel elegos, vel alia quaedam ejusmodi genera carminum, imitationem fecerit. praeterquam quod homines, vulgo adjungentes ipsi metro, τὸ ποιῆν, fingere seu pangere; ex istis, alios quidem, elegorum fictores, alios vero, epicorum fictores nominant; tanquam ipsos non secundum imitationem, (quod oportuit;) sed communiter secundum metrum, quo utuntur, appellent poetas. etenim si quod illi medicinae aut musicae opus, ubi nulla prorsus est imitatio, per metra ediderint; sic tamen appellare consueverunt. Nihil autem commune est Homero, qui imitatur, et Empedocli, qui res naturales exponit, praeter metrum. Quamobrem illum quidem, poetam appellare, aequum est; hunc vero physiologum magis, quam poetam: similiter vero etiam, si quis omnium metrorum genera uno in opere permiscens, imitationem instituerit: (quemadmodum Chaeremo centaurum fecit, rapsodiam mixtam ex omni metrorum genere:) non statim poetae titulo, ob carmen, sed ob imitationem, insigniendus. atque haec quidem, hunc in modum explicata sint. Sunt autem nonnullae IMITATRICES, quae omnibus utuntur iis, quae dicta sunt: intelligo autem, velut numero, et concentu, et metro: sicut tum dithyramborum, et nomorum poësis, tum etiam tragoedia, atque comoedia. Differunt vero *hae inter se*, quod illae quidem, omnibus *istis utantur simul; haec vero, singulis, secundum quasdam suas partes, cum ipsis commodum sit.* atque has quidem dico imitatricium artium differentias, *eorum respectu, IN QUIBUS faciunt imitationem.**

2. Quandoquidem autem ii qui imitantur, *factis dictisve imitantur eos, qui quidpiam agunt. atque his rursus, qui agunt, necesse est, ut aut honesti et virtute praediti sint, aut pravi.* (his namque semper fere solis consequentes sunt mores: vitio enim virtuteque, *imprimis inter se differunt mores omnium;*) ideo aut meliores, quam qui nostra aetate *vivunt, ut herōas; aut peiores; aut etiam tales, quales tempestas nostra fert; necesse est imitari.* ut ex pictoribus, Polygnotus quidem, meliores,

iores, *quam vere essent*; Pauson vero deteriores; at Dionysius, omnino similes effingebat. perspicuum autem est, quod etiam ex iis, *quae in priore distinctione dictae sunt*, imitationibus, unaquaeque, sortietur has differentias, *quae in hac posteriori*: planeque diversa evadet imitatio, eo quod res, personaeque diversas expresserit, hunc in modum; *imitando scil. meliores, deteriores aut pares*. Nam et in saltandi arte, et in auletica ac citharistica, fieri potest, ut ejuscemodi sint dissimilitudines. et in *Epopoeia hercle*, circa orationem et metra absque numero, et harmonia posita. velut, Homerus quidem, meliores, *quam tunc erant*, imitatur: ut, *Ulysses, Achillem*; Cleopho vero, similes; at Hegemo-Thasius, (qui ridiculas parodias de rebus vilibus primus finxit,) et Nicocharis (qui deiliaden i. e. *actiones timidorum*,) pejores. similiter vero etiam, circa dithyrambos, et circa nomos; ut si Persas meliores *quam erant*, Timotheus quis; contraque Cyclopes, saeviores, Philoxenus aliquis, imitatus esset. in hac vero eadem differentia, etiam tragoedia et comoedia, separantur a se invicem. haec enim pejores; illa vero, meliores imitari studet, quam ii sunt, qui ea aetate vivunt.

3. Praeterea vero, duabus his differentiis, tertia accedit, QUO quisque modo, singula horum imitari debeat. etenim iisdem instrumentis, juxta differentiam primam; et (juxta secundam) easdem res, personaeque imitari licet, sed modis diversis: aut ut interdum eas exponat poeta, et interdum ipse, aliud quid, i. e. alia persona, fiat; ut Homerus facit; aut ut idem, qui ab initio fuit, maneat, nec mutetur in personam aliam. aut ut personae sic omnia imitatione expriment, quasi negotium gerant, seduloque in ipsarum rerum actu versentur. Ergo in tribus his differentiis omnis imitatio est, uti dicebamus a principio; tum quibus imitantur; tum quas res; tum etiam quomodo. quare unius respectu, idem erit imitator cum Homero, Sophocles; quod ambo praestantes imitentur. alterius vero, cum Aristophane; ambo enim negotiando aliquid et agendo imitantur: unde et ipsorum poëses, δράματα, quidam appellari dicunt, eo quod δράντες, i. e. agendo imitentur. quamobrem etiam sibi vendicant, et tragoediam et comoediam, Dorienfes, Atheniensibus praereptam: comoediam quidem illi, qui et Megarenfes; sive ii, qui hanc Doridis regionem incolunt (tanquam eo tempore a se inventam, quo ipsorum florebat resp. popularis:) sive ii, qui e Sicilia oriundi. inde enim Epicharmus poeta, multo prius fuit, quam antiquissimi Atheniensium

ensum comici, Chonnides et Magnes. et tragoediam, aliqui eorum Dorienſium, qui ſunt in Peloponneſo, ducentes a nomini-
bus ſignum. hi enim (*Dorienſes*), vicos ſuburbanos vocare ſe Κώ-
μας aiunt; cum Athenienſes vocent δῆμος; quaſi comoedi,
non a κωμῶν, a *comeſſando*, dicti eſſent; verum eo quod, qui
a ditioribus ignominia eſſent notati, κατὰ κώμας, per vicos va-
garentur ex urbe. et facere, ſeu poemata pangere, ipſi quidem
ſe ostendunt appellare δρᾶν; Athenienſes vero, πράττειν. ac de
differentiis quidem imitationis, et quot, et quae ſint, tot nobis
dicta ſint; ex quibus, Poëſeōn ſingularum definitiones facile colligas.

4. Videntur autem genuiſſe Poëticam in univerſum CAUSAE
duae, atque haec non hominum ſtudiis excogitatae, ſed natura inſi-
tae. nam et IMITARI, innatum hominibus, a pueris eſt; at-
que hac re differunt ipſi ab aliis animalibus, quod homo ſit ani-
mal maxime aptum ad imitandum; primaſque rerum percep-
tiones ſibi ipſi faciat per imitationem, non magiſtrorum praecep-
tis, ſed exemplis aliorum ductis. et gaudere omnes rebus imita-
tione expreſſis, naturale eſt; veluti picturis, ſculpturis, et ſimilibus.
cui quidem rei, ſigno eſt id, quod contingit in operibus arti-
ficum: quae enim ipſa per ſe, non ſine moleſtia quadam cernimus,
horum imagines exactiſſime expreſſas dum intuemur, gaude-
mus; veluti, et belluarum formas immaniſſimarum, et cada-
verum; in quibus niſi imitatio gigneret voluptatem, nihil illic erat,
quod oblectare poſſet. cauſa vero etiam huius rei eſt, quod DIS-
CERE, non ſolum philoſophis (quod quidam cenſent) iucundiſ-
ſimum eſt, ſed etiam aliis, qui ſimiliter quidem, tametiſi minus
exacte, iucunditatis ejus participes ſunt. ob hanc enim cau-
ſam gaudio afficiuntur, dum cernunt imagines rerum; quia
contingit, ſpectando perdiſcere, et quid unumquodque ſit, ra-
tiocinari; veluti, hanc imaginem, illum eſſe: ſiquidem niſi tibi
illum prius contingerit vidiffe, tabula haec, non propter effigiem
imitatione expreſſam, voluptatem feret, ſed propter artificis
ſedulitatem, aut colorem, aut ejuſmodi aliquam aliam cau-
ſam. Cum vero ſecundum naturam nobis inſit, ipſum IMI-
TARI, et partes ſeu instrumenta ipſius; ſcil. harmonia, et nu-
merus late acceptus: (nam metra, particulas eſſe numerorum,
manifeſtum eſt:) certe a principio, qui natura apti erant ad
haec ipſa maxime, paulatim promovere, poëſin genuerunt ex
iis, quae ex TEMPORE, non praemeditato protulerunt. quam-
vis autem ex hoc uno fonte manarit poëſis, diſperſa tamen varie eſt
ſecundum proprios poëtarum mores. nam qui animo excelsi-

ores

otes erant, honestas *splendidasque* imitabantur actiones, et ejusmodi hominum illustrium fortunas: humiliores vero, improborum *turpiumque*. ita ut primum, *hi carmina, in aliorum vituperium, pangerent*; quemadmodum alteri illi, hymnos *deorum hominumque encomia versibus complexi sunt*. Ac eorum quidem, qui Homerum aetate antecesserunt, haud possumus hujusmodi nominare poema, *quod vituperia in se contineat*. verisimile autem est, qui tale condiderint, extitisse multos. ab Homero autem exorsis, licet: velut, est illius Margites; et talia *nonnulla aliorum opera*. in quibus insuper, quod *maledictis maxime congrueret*, Iambicum sua sponte accessit metrum. quamobrem etiam iambaeum, i. e. *convitiatorium*, vocatur nunc; quia in hoc metro conviciis se invicem lacerare soliti sunt. atque *ita ex priscis illis, (quo genera carminum materiae ipsorum convenirent)* facti sunt, alii quidem, heroicorum; alii vero iamborum poetarum. quemadmodum autem et in gravibus seriisque imitandis, maxime poeta appellandus fuit Homerus: (solus enim *vereque summus* fuit, non solum, quia recte *apteque*, sed etiam quia imitationes *grandiorum rerum*, dramaticas fecit:) sic et comoediae figuras, (*quasi per nebulam*) submonstravit primus; non vituperia et *maledicentiam antiquorum*, sed ridiculum tantum, dramaticae imitationis forma complexus. nam Margites, proportionem se habet; ut Ilias et Odyssaea ad tragoedias, sic et ipse, ad comoedias. cum autem patefacta apparuisset tragoedia et comoedia; qui ad utramvis poësin ferebantur, secundum proprium naturae *cujusque instinctum*, alii quidem, *in humili genere poëseos*, pro iambicis, comici-authores facti sunt; alii vero, pro epicis, tragici magistri; eo quod majores ac honoratiores figurae essent hae, (*tragoedia et comoedia*,) quam illae, quibus antea *dediti fuissent*. Ac considerare insuper, an tragoedia (*quam recentiorum perpolivit aetas*) ita quoad formas suas *adhuc completa sit*, ut satis ipsi possit esse, necne; tum si res ipsa *seorsim per se, a doctis viris* judicetur, tum si ad eos, qui in theatro sedent, *referatur*, alterius disputationis est. Cum igitur *poësis*, a principio *temui illo* extemporaneoque orta fuisset; postea *re longius perducta*, et haec *ipsa, tragoedia, et comoedia, adaucta est*; tragoedia quidem, ab iis qui dithyrambum, *in Bacchi aliorumque Deorum laudes*, solenniter canebant: comoedia vero, ab iis, qui phallica. i. e. *obscena poemata, de diis rusticis cantata* (quae usque ad hoc etiam tempus multis in civitatibus, *tametsi non prodebantur*, restant tamen legibus constituta:) ab iis, *inquam*, paulatim aucta est; dum *semper ulterius illud* producerent *poetae*, quantum quantum ipsius comoediae, tunc fieret manifestum.

Et

Et certe multas mutationes cum subiisset tragoedia, conquevit; quia suam ipsius naturam jam consecuta est. Ac numerum histrionum, qui in scenam simul inducerentur (cum apud *priscos tragicos, unus tantum, per se, vel cum choro loqueretur*); ex uno; ad duos interloquentes; primus perduxit Aeschilus; et partes chori prolixiores minuit; et orationem primarum partium, i. e. prologi ipsius, ad aperiendam rem instituit. tres autem histriones in scena colloquentes, et scenae ornamentum, picturasque adjunxit Sophocles. Praeterea vero, magnitudo ipsius, ex parvis profecta fabellis, et locutione ridicula (siquidem ex satyrico humilique loquendi genere mutationem accepit) sero maiestatem suam nata est. Et metrum quoque, ex tetrametro seu octonario, iambicum seu senarius evasit, ut granditati ejus magis aptum; nam primum quidem, tetrametro utebantur; propterea quod tunc satyrica, magisque saltatoria erat haec poësis. locutione autem nata quae tragoediam deceret; natura ipsa, sua vi proprium congruumque adinvenit metrum: ex omnibus enim metris, sermoni quotidiano accommodatum maxime est, iambicum. cui rei id signo est; quod plurima nos iambica proferamus imprudentes, in colloctione mutua: hexametra vero raro, et tunc solum, cum grandiore oratione usi, excedimus eam, quae sermoni familiari quadrat, harmoniam. Praeterea vero, episodiorum tandem multitudines, et aliae partes singulae, a junioribus tragicis adornatae esse perhibentur. ac de his quidem, tot nobis jam dicta sint: immensi enim operis fortasse fuerit, percensere singula.

5. Comoedia vero est, uti dicebamus, imitatio deteriorum quidem, non tamen quoad omne vitii genus, sed quoad ejusmodi TURPE, quod risum movet; siquidem particula quaedam ipsius turpis, sit ridiculum. etenim ridiculum, est peccatum quoddam et turpitudine, citra dolorem, nec vim habens interimendi eum cujus animo corporive haesit: veluti (quod in promptu est) ridicula alicujus facies, est turpe quiddam (quod maculam in se magnam habet) ac distortum; sine hominis tamen dolore, cruciatuque ullo. Ac tragoediae quidem migrationes processusque, quae, et quorum opera factae sint, propter poematis dignitatem haud latuere: comoedia vero, quia in ipsa, propter ejus humilitatem, a principio positum diu studium non erat, homines latuit. etenim chorum comoedorum; magistratus, qui ludis praepositus fuit, sero poëtae e sumptu publico dedit; sed a principio sponte, qui volebant, chorum ingrediebantur, partesque ejus canendo sustinebant. deinceps vero, cum figuras quasdam, comoedia ipsa jam nata esset, ii qui ipsius feruntur poëtae, commemo-

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memorantur. quis autem personas seu larvas assignaverit, aut prologos separatos, aut multitudines histrionum, et quaecunque id genus, ignotum est. Fabulas autem fingere, ad comoediam constituendam, Epicharmus et Phormis incoeperunt: cum igitur illi ambo Siculi fuerint, a principio quidem, e Sicilia venit fabula. eorum vero qui Athenis orti sunt, Crates primus, cum iambicam formam abiecisset, coepit absolute, absque singularis alicujus insectatione, conficere sermones, seu fabulas. Ac epopoeia quidem, tragoediae, (tanquam ex eodem loco profecta,) solum metro tenus, comitata est, nempe quod per orationem metricam imitatio sit studiosarum, graviumque personarum. in eo autem, quod Epopoeia, metrum simplex habeat, absque harmonia numeroque addito; et annuntiatio rerum sit, non autem actio, hac, inquam, ratione inter se discrepant: praeterea vero, longitudine operis; cum haec quidem, quam maxime potest, conetur sub uno solis ambitu consistere, aut saltem paulisper variare et excedere: epopoeia vero, indefinita est tempore: et, si quo temporis spatio definiatur in hoc etiam ab illa differt: quanquam primis temporibus, similiter in tragoediis hoc idem faciebant; (ut in longum tempus excurrerent,) atque, in carminibus epicis. Partes autem quaedam, eadem sunt utrisque, quaedam tragoediae propriae: quocirca, quicumque tragoediae eximiae, seu perfectae cognitionem attigit, et malae; idem etiam attigerit poematis epici. quaecunque enim epopoeia habet, ea tragoediae insunt; quae vero ipsi insunt, non omnia habet epopoeia.

6. Ac de poësi epica, quae imitationem hexametris facit, nec non de comoedia, posterius dixerò. de tragoedia nunc dicamus, si prius essentialem ipsius definitionem, ex antedictis enatam, assumpserimus. Est igitur tragoedia, imitatio actionis studiosae, et perfectae, magnitudinem idoneam habentis, cum sermone per formas quasdam condito; ita ut singulae illae, in partibus poeseos singulis, separatim, agendo imitentur; et non per enarrationem rei, sed per misericordiam, metumque factis expressum, ejusmodi vehementes animorum perturbationes undique purgans expiansque. SERMONEM-CONDITUM dico, cui tria sunt condimenta: rhythmus, seu numerus, harmonia seu cantus musicus, et metrum, seu carmen. illud autem, ut SINGULAE FORMAE SEPARATIM, intelligo, quod quaedam tragoediae partes, solum perficiantur per metra; ubi chorus non canit: et rursus aliae, tantum per melodiam; ubi accedit chori cantus: cui interdum adjungitur numerus: cum grex ille, movetur et saltat. Quoniam autem Tragici, agendo imita-

tionem faciunt, primum quidem, tragoediae pars aliqua, *quae-
cunque illa sit, ex necessitate, scenicum erit* APPARATUUM
ORNATUS; deinde, MELOPOEIA, seu musica; et
ELOCUTIO: quia, cum his *tanquam instrumentis utantur*,
imitationem obeunt. ac elocutionem dico, ipsam metrorum
compositionem; melopoeiam vero, idipsum quod *sensibus ma-
nifestam suam omnem vim habet; ut in numero saltationis,
vocisque concentu.* Et quoniam imitatio, *semper est actionis cu-
jusdam*; agitur vero quodque ab agentibus quibusdam; quos
necesse est cuiusdammodi esse, et quoad mores, (*bonos, malos,
&c.*) et quoad animi sententiam; *suadentem, laudantem, &c.*
(nam propter haec duo, etiam actiones, *quae inde nascuntur*; di-
cimus esse cuiusdammodi: *quanto magis, indidem cuiusdammodi
dicentur homines?*) certe a natura, duae actionum sunt causae;
SENTENTIA-ANIMI, et MORES; ac secundum
hos duos, et assequuntur suum finem omnes, et contra etiam
inde depelluntur. Est autem FABULA quidem, *ipsa acti-
onis imitatio*: dico enim fabulam hanc, *quae de hic agitur*, esse
rerum compositionem, *recteque ordinatam structuram.* Mores ve-
ro, secundum quos, (*quicumque illi sint*) cuiusdammodi esse dici-
mus eos, qui agunt. at sententiam animi, ea omnia, quo-
rum ope, qui verba faciunt, demonstrant aliquid, vel etiam
sententiam universalem enunciant. Necesse igitur est, omnis
tragoediae partes, esse sex, secundum quas cuiusdammodi est,
essentiamque suam habet tragoedia: atque hae sunt; fabula, et
mores, et elocutio, et sententia, et apparatus, et melopoeia.
ad instrumenta enim QUIBUS poetae imitantur, *pertinent par-
tes duae*; melopoeia et dictio: ad modum, QUO imitantur, una;
apparatus: ad homines, et RES, QUAS imitantur, tres; fa-
bula, mores et sententia: et praeter has invenitur alia nulla. At-
que his quidem, *velut formis* (ut ita dicam,) usi sunt poetae
plerique. etenim et apparatus habet cuiusque drama, et mo-
res, et fabulam, et dictionem, et melos, et sententiam, eodem
pacto. Maximum vero horum est, *et in consicienda tragoedia
praecipuum*, RERUM CONSTITUTIO. tragoedia enim, i-
mitatio est, non hominum, sed actionum; nimirum et vitae
alicujus; et foelicitatis, atque infelicitatis. etenim foelicitas,
in actione consistit; et finis humanae vitae, est actio quaedam,
non animi qualitas, seu habitus. sunt autem homines, secundum
mores quidem, *cuiusdammodi seu quales quidam*; at secundum
actiones, foelices, vel contra. itaque poetae, non ut mores po-
stea imitentur, agunt, i. e. drama componunt: sed mores una
opera complectuntur, propter (*id quod potissimum spectant,*) ac-
tiones.

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tiones. quare actiones et fabula, seu rerum structura, sunt finis tragoediae: at finis, est omnium (quoniam illuc omnia referuntur) maximum. praeterea, sine actione quidem, nullo modo fieri posset tragoedia; at, sine moribus poterit. nam recentiorum tragoediae quam plurimae sine personarum moribus sunt; et omnino poetae plerique cujuscunque generis, reperiuntur hujuscemodi; veluti etiam ex pictoribus, Zeuxis, ad Polygnotum se habet: nam Polygnotus, qui imitatur bonos, descriptorum est; at Zeuxidis pictura, mores habet nullos. Praeterea, (ex diversis, puta, tragoediis) si quis desumpserit, seriatimque collocarit sermones moratos, dictiones, sententiasque belle confectas; nondum illud effecerit, quod tragoediae est opus: verum, quae his partibus impolitius usa sit; modo fabulam habeat, rerumque compositionem; multo potius dicenda erit tragoedia. Adhaec, maximae res, quibus capit, atque allicit animos tragoedia, sunt fabulae partes; peripetiae, inquam, et agnitiones. Praeterea, id signo est, quod, etiam qui aggrediuntur poema conscribere, prius dictione et moribus, caetera ad amussim absolvere valeant; quam res fabulae coagmentare: veluti etiam primi poetae fere omnes, quum nondum perfecta esset poesis. Prima igitur pars, et velut anima tragoediae, est ipsa fabula. proximo autem loco, sunt MORES: his enim assimile quiddam est, etiam in re pictoria. si quis namque tabulam, pigmentis licet pulcherrimis, temere fufimque illeverit; non perinde spectantem oblectet, ac si, albo licet colore, imaginem delinearit certam: pari modo, in tragoediis, absque constitutione rerum, minus valent mores, quam morum-expers fabula. est etiam omnis imitatio, proprie quidem, ipsius actionis, et per hanc, eorum est maxime, qui agunt; quibus primitus haerent mores. Tertium vero, est SENTENTIA: id autem est, dicere posse ea omnia, quae rei, qua de agitur, insunt, apteque conveniunt. quod quidem, circa orationes perficere, et politicae-scientiae munus est, et facultatis-rhetoricae. nam vetustissimi poetae, quos introducebant, politice faciebant loqui, i. e. ex rationibus rei propriis: qui vero nostri sunt temporis, rhetorice, i. e. ex communibus. Sunt autem mores quidem, hujuscemodi quid, quod praelectionem animi, qualis illa sit, aperiat; idque in iis rebus, in quibus, utrum is, qui loquitur, eligat quidpiam, aut fugiat, nondum satis liquet; quo fit, ut mores non habeant orationes aliquae: in quibus scilicet non clam, quid eligas fugiasve, insinues, (quod moratae orationis est;) sed palam illud aperteque prodas. Sententia vero, est in iis rebus, quibus homines perspicue demonstrant quidpiam, aut esse,

esse, aut non esse; vel universale aliquid enunciant. Quartum autem, est *ipsarum* orationum ELOCUTIO: elocutionem autem voco, quemadmodum prius dictum est, eam, quae per appellationem idoneam fit, animi interpretationem: quod *quidem utrobique*, et in metricis, et in orationibus solutis, eisdem instructum est viribus. Reliquas vero quinque partes MELOPOEIA, seu *modulatio*, facile superat, ut maximum quoddam condimentum in tragoediis. Apparatus autem, est quidam, quod *magnam* in se alliciendorum animorum vim habet, sed *prae caeteris* maxime est artis *hujus* expertus; minimeque poetices proprius: cum non poetae paratur studio, sed adportetur foris. siquidem tragoediae propria vis omnis, etiam absque certamine et histrionibus, perfecta sit. praeterea vero, in apparatu concinnando; illius qui scenae-instrumenta parat, plus potest facultas, quam ars poetarum.

7. Explicatis autem his, dicamus deinceps, qualem esse oporteat rerum constitutionem, seu *fabulam*; quandoquidem hoc, et primum et maximum est in tragoedia; ut in eo ornando, plurimum sit operae ponendum. Positum autem nobis est, tragoediam esse PERFECTAE atque TOTIUS actionis IMITATIONEM, quae magnitudinem in se habeat aliquam: est enim etiam totum quidpiam, id, cui nulla magnitudo notatu digna; ut, *formica, pulex, &c.* Totum autem est, cui principium, medium, et finis seu ultimum inest. Principium vero est, quod ipsum quidem, aliud, ex necessitate non sequitur, (*qua principium est*;) post illud vero, alterum, natura comparatum est, esse aut fieri, necessario vel in plurimis: finis autem, seu ultimum, contra; quod ipsum post aliud, natura comparatum est esse, aut ex necessitate, et semper aut plerumque; post hoc autem, aliud est nihil: medium vero, quod et ipsum post aliud est, et aliud post ipsum necessario, vel ut plurimum. Oportet igitur bene compositas fabulas, neque undecunque fors tulerit, incipere, neque temere ubilibet terminare; sed formis uti, principii, medii, finisque jam dictis. Praeterea vero, quoniam quod pulchrum est, (et animal scilicet et aliud quidvis, quod ex partibus quibusdam constiterit) non solum has partes ordinatas habere oportet, verum etiam ut MAGNITUDO ipsis adsit, non quaelibet tamen: (nam pulchrum in magnitudine et ordine manet;) quamobrem, neque omnino perexiguum animal, esse poterit pulchrum; (siquidem conspectio ejus, quum prope insensibiliter tempore fiat, confunditur: ne partium responsio mutua distincte appareat;) neque omnino permagnum: ipsa enim remotarum-partium conspectio, (*qualis esse unius corporis debet*;) haud simul fit;

fit; sed unum ac totum, quod ex ea spectatione nasci debuit, spectantibus elabitur atque evanescit: veluti, si decem millium stadiorum esset animal. propterea oportet, quemadmodum in corporibus, ita et in animalibus, inesse quidem magnitudinem; hanc autem esse, quae facile conspici queat, si pulchra illa videri debeant; sic et in fabulis, quo pulchrae sint, habere quidem longitudinem: hanc autem talem esse, quae facile retineri possit memoria. Longitudinis autem finitio, quae ad poetarum atque actorum contentiones refertur, atque ad spectantium sensus, nequaquam illa, artis est: si enim centum tragoedias in certaminibus simul agi oporteret, ad clepsydras, i. e. horologiorum mensuras utique agerentur; unicuique, temporis portiuncula data; (quemadmodum quondam nec semel factum esse perhibent.) verum finitio rei-gestae, quoad ipsius naturam, semper quidem, quo major est, tantisper dum tota simul perspicua sit, eo pulchrior est, secundum magnitudinem. ut autem simpliciter definiendo dicam; in quantacunque magnitudine rebus secundum verisimile vel necessarium deinceps enascentibus, accidit tandem in prosperam fortunam ex adversa, vel ex prospera in adversam mutari, idoneus is terminus erit magnitudinis.

8. Fabula autem est UNA, non, ut quidam putant, si circa unam personam sit: multa enim et infinita attributa etiam uni rei accidunt; ex quorum aliquibus (accidentalibus scil.) non conficitur aliquod unum; cum, toto ipsa genere diiuncta sint: sic vero, et actiones unius hominis, multae sunt, ex quibus nulla actio sit una. Quamobrem peccare omnes visi sunt poetae illi, quicunque Herculeïda, i. e. labores Herculis, Theseïda i. e. actiones-Theseï, et ejusmodi poemata fecerunt. falso enim putant, quoniam unus erat Hercules, convenire, ut etiam Herculis fabula, una sit; quantumvis actiones ipsius essent plures. Homerus autem, quemadmodum et in aliis excellit, sic etiam hoc, quod reliquos omnes fefellerat, videtur praeclare vidisse; sive propter artem aliunde acceptam, seu propter bonitatem naturae atque ingenii: Odysseam enim dum confingeret, non cecinit omnia, quaecunque ipsi Ulyssi anteaetate acciderunt; (veluti, "eum, dum venaretur, ab apro accepisse vulnus in Parnasso, et simulasse insaniam, in collectione exercitus; ex quibus, quia alterum factum fuit, minime necessarium aut verisimile fuit, alterum ex consequenti factum iri:) sed quae circa unam solum actionem, qualem Odysseam dicimus, constiterunt. similiter vero, etiam dum conficeret Iliadem, i. e. actionem-adversus-Trojam. Oportet igitur, ut in aliis artibus imitatricibus, (citharistica,

risfice, auletica, &c.) Una imitatio, unius rei est; puta *praelii, naufragii, &c.* sic et in hac arte, fabulam (quoniam est actionis imitatio) et unius esse, et hujus totius; et partes rerum, sic cohaerentes constitui, ut si qua transposita, vel ablata fuerit, diversum reddatur, et moveatur totum: quod enim cum adest, aut non adest, nihil, quod perspicuum sit, facit, id ne pars quidem ejus est.

9. Manifestum autem est, etiam ex iis quae dicta sunt, non esse Poetae MUNUS, ea quae, *singulatim FIUNT*, dicere; (*quippe quorum nihil intermediis haeret:*) sed ea memorare, qualia factum ire contigerint, et quae POSSIBILIA fuerint, secundum verisimile, vel necessarium. Nam historicus et poeta, non eo, quod hic, numeris adstricta dicat, ille soluta, *inter se differunt*; licebit namque, Herodoti opus in metra vertere; neque minus historia jam erit cum metris, quam prius fuit sine illis; verum in hoc discrepantia est, quod hic (*historicus*) QUAE FACTA sint, dicit; ille (*Poëta*) QUALIA facta esse contigerit. Quamobrem poësis, etiam magis philosophica, magisque studiosa res est, quam historia: nam poësis, potius, universalis, historia, singularia magis dicit. Est autem in hisce rebus UNIVERSALE, nihil aliud, quam QUALI homini, QUALIA omnino, (non, QUAE cuique) accidant, dicere vel agere secundum verisimile, vel necessarium: id quod apprime spectat poësis, dum nomina personis imponit: quippe quibus (cum universales fictitiaeque sint) nomen suum certaque natura defuit. SINGULARE vero, est; veluti, quid mali Alcibiades, ingenio illo suo acri, Atheniensibus fecerit; aut quid ab iisdem passus sit. Ac in comoedia quidem, jam hoc perspicuum semper fuit: postquam enim fabulam sic constituerint, ut ex verisimilibus, omnia videantur ducta; sic deinde personis jam introductis, nomina indiscriminatim, haec vel illa imponunt; non autem, ut Iambici veteres, (qui singulos viritum proscidere) de rebus personisque certis poema faciunt. In tragoedia vero nominibus iis, quae prius facta atque usitata, adhaerent. cuius rei causa est; quia, quod fieri potest, idem aptum ad persuadendum est. ac quae quidem facta non sunt, nondum fieri posse credimus: ita ut nec ad persuadendum sint apta: quae vero facta sunt, manifestum est, ea posse fieri; neque enim facta fuissent; si ex genere essent eorum, quae impossibilia sunt; nunc igitur ipsorum eventus, dubitationem de illis tollit omnem. Nec tamen non in tragoediis, nonnullis quidem, unum aut duo adhibentur nota nomina; reliqua vero, excogitata et ficta. in quibusdam autem, nullum: ut in Agathonis flore: in hac enim et res gestae, iuxtaque per-

sona-

sonarum nomina, ficta sunt, minimeque prius nota; nihiloque minus, spectantes legentesque oblectant omnes. Adeo ne id quidem usquequaque curandum est, ut fabulis, *ante-traditis*, de quibus tragoediae extant, *omnino* haereamus: hoc enim anxie quaerere, ridiculum *nimis*: siquidem etiam *personae ac nomina*, quae *antiquis* pernota fuerint, nunc paucis *e vulgo* innotescant; tametsi oblectent universos. Perspicuum igitur ex his *est*, poetae agendum esse illud, ut *tanto* potius fabularum, quam metrorum, sit artifex; quanto magis, ex eo, quod imitetur, sit poeta: imitetur autem *nihil aliud, quam actiones ipsas*. quamvis ergo acciderit, *ea* quae facta sunt, canere, nihilominus poeta est: eorum enim quae *vere* facta fuerint, nihil prohibet, quo minus talia sint *nonnulla*, qualia verisimile est, vel fieri potest, ut *vere* sint facta; quo nomine, ipsorum ille est poeta. Inter simplices autem actiones, et fabulas, (*quae implexis semper sequiores;*) episodicae, sunt deterrimae. *fabulam* episodiam dico, in qua episodiam ‘*i. e. ornamenta aliunde advecta,*’ alia post alia esse *seque consequi*, neque verisimile, neque necesse est; *ita ut nexum habeant nullum.* ac tales fabulae, conficiuntur, a malis quidem poetis, ob ipsorum *institiam*; ab eruditis et bonis, interdum propter histrionum *studia*: in illorum enim *gratiam*, dum certamina quaedam conscribunt, fabulamque extendunt supra id quod ferat, ‘*episodio importunius inserto*’ saepenumero distorquere coguntur, quod ex ordine est. Quoniam vero imitatio *tragica*, non solum est perfectae actionis imitatio, sed etiam terribilium et miserabilium; haec autem praecipue fiunt talia, cum praeter opinionem; *et magis, cum* alia ex aliis facta fuerint, *ut ex suis causis.* ita enim plus admirationis in se habebunt, quam si a casu, et fortuna *fierent*: siquidem et inter ea, quae fortuna *fiunt*, haec maxime admirabilia videntur, quaecunque tanquam ex industria *consilioque*, apparent fuisse facta; ‘*veluti, quod statua Mityis, virtutis ergo, Argis erecta, improbum eum, qui causa interitus Mityi fuit, lapsa interfecit; cum in ejus caput, tunc intuentis, incideret.* videntur enim talia, non temere, *sed consilia Deorum, ac ratione esse facta.*’ quare necesse est, tales fabulas, *ex talibus formidolosis miserandisque contextas*, pulchriores esse.

10. Fabularum autem, aliae, simplices *apertaeque* sunt; aliae *contra*, implexae atque *impeditae*: etenim actiones, ‘*quarum imitationes sunt, ipsae fabulae,*’ statim *sua vi, absque poetae studio*, sunt tales. Appello SIMPLICEM actionem, cui quidem, ‘*cum continua, uti definitum est, et una facta sit; transitus, seu progressus in bonam seu malam fortunam sit, sine admira-*

bili

bili peripetia 'i. e. subita rerum mutatione in contrarium,' vel personae diu ignoratae agnitione: IMPLEXAM vero, ex qua transitus rerum in alium statum cum agnitione fit, aut peripetia, aut 'quod saepe fit' ambabus: ita ut longe aliter desinant, quam ab initio iudicasses. Has autem, 'agnitionem et peripetiam, &c.' factas exortasque esse oportet, non fortuito, sed ex ipsa constitutione fabulae, adeo ut ex antefactis, aut necessario vinculo, aut secundum verisimile, accidat, easdem fieri: multum enim interest, utrum haec PROPTER haec, ut effecta ex causis; an POST haec absque nexu aliquo, fiant.

11. Est autem PERIPETIA, admirabilis ac subita eorum, quae aguntur, in contrarium mutatio, ita facta, ut dictum est; scil. antecedentium rerum vi: atque hoc quidem, uti dicimus, secundum verisimile, aut necessarium: velut, in Oedipode; "cum venisset nuncius, tanquam laetitiam allaturus Oedipodi, regem " illum a Corinthiis designatum; eumque matris incestandae metu " 'quod ab oraculo acceperat' liberaturus; simulatque aperiret, quisnam esset, et quo pacto educatus; contrarium ejus, quod proposuerat, effecit. et in Lynceo; cum Lynceus Hypermnestrae maritus, duceretur ut moriturus; Danaus socer, prosequeretur, ut interfecurus; ex fabulae rebus gestis, huic quidem accidit repentina mors; illi, inopinata-salus. AGNITIO autem est, ut etiam nomen significat, ex ignorantia, in cognitionem mutatio, aut ad amicitiam contrahendam tendens, aut ad simultatem inter eos, qui a poeta, ab initio, ad prosperam demum fortunam, vel adversam determinati sunt. Pulcherrima vero agnitionis est, cum peripetiae, simul, non post aliquod spatium fiunt; nempe eo modo, quo illa in Oedipode: Qui simulatque agnosceret Laïum patrem, una se intellexit esse miserrimum. Ac sunt quidem etiam aliae, praeter jam explicatam, agnitiones: etenim et res inanimatas, atque alia quaelibet, uti dictum est, agnitionis consequi solet, et si quae fecit quis, aut non fecit; ea quoque licet agnoscere: sed, quae maxime pertineant ad fabulam atque actionem, est ea personarum agnitionis, quae dicta est. talis namque agnitionis ac peripetiae, et misericordiarum excitabit et metum: qualium actionum 'quae metu scil. et miseratione dignae' tragoedia esse imitatio, supposita fuit. praeterea vero, ejusmodi personis, quae agnitioni huic idoneae sunt, id accidit, ut adversa fortuna utantur, et prospera; cum id in aliis usu non veniat. Quandoquidem igitur agnitionis, 'ut nomen indicat' quorundam est agnitionis; agnitionum aliae quidem, erunt alterutrius personae ad alterum solum agnoscendum; cum, alter ille, quis sit; antea perspicuum notumque fuerit: aliquando vero ambos

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12.
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ambos oportet, *se invicem agnoscere*: velut Iphigenia, quae Dianae sacerdos jam erat, ab Oreste fratre agnita est ex missio-
ne epistolae, quam dabat illi ferendam in Graeciam: illi autem,
versus Iphigeniam, alia opus fuit agnitione; *argumentis scil.*
a poetâ filiiis. Duae igitur fabulae partes, circa haec, quae
geruntur, sunt peripetia, et agnitio: tertia vero, *est PERPES-*
SIO: atque ex his quidem, peripetia et agnitio, expositae
sunt: PERPESSIO vero, est actio quaedam, vim ha-
bens interimendi, aut graves dolores afferendi: veluti, quae
in aperto, et manifeste fiunt; et mortes *scil. allatae quibusdam*, et
cruciatus acerrimi, et vulnera *imposita*, et quaecunque id ge-
nus.

12. Partes autem tragoediae, quibus tanquam formis *essen-*
tialibus, utendum est, prius diximus. At secundum quantita-
tem, et in quas ipsa dividitur, loco separatas, hae sunt: pro-
logus, episodium, exodus, choricum, *i. e. locutio, vel cantus*
chori universi. et hujus choricum, una quidem pars mobilis, dici-
tur parodus; altera vero, *stabilis*, stasimon. atque hae qui-
dem, communes sunt tragoediarum omnium: propriae vero
quarundam, sunt histrionum e scena lugentium, et chori juxta sce-
nam sedentis, commi.

Quarum quidem partium luculentissima suppetunt exempla, ex Oe-
dipode tyranno Sophoclis: quam caeteris tragoediis unam praeposuisse
videtur Aristoteles. Ac PROLOGUS, est pars integra tragoe-
diae, collocata ante parodum, *i. e. primum ingressum chori*.

In prologo, Creon (ad aperiendam fabulam) sciscitatur de caede
Laii: quae, quia pestilentiae causa Thebis esset, ex oraculi monitu,
expianda fuit.

Κρε. Ἦν ἡμῖν, ὦ νᾶξ, Λαῖος ποθ' ἠγεμὼν. 103.

Finito autem prologo, succedit parodus; de quo *infra. par. 6.*

EPISODIUM, est pars integra tragoediae, interjecta in-
ter plenos choricos cantus qui *scil. ab universo fiebant choro*.

Incipit haec pars, ab eo parodi loco, ubi Tiresiam vatem, (cujus
persona adscititia est) alloquitur Oedipus:

Οἶδ. Ω πάντ' α ῥωμῶν Τειρεσία. — *vers. 308.*

Et protenditur usque ad illud cantantis chori,

Χορ. Ω γε νεαὶ βρωτῶν. — *vers. 1210.*

Ut omne illud, quicquid duobus istis, quasi extremis, interjacet, ex-
ceptis cantibus chori, pro episodio habeatur.

EXODUS est pars integra tragoediae, post quam non
est chori cantus;

Incipit autem, ubi nuncius, sic :

Αγλ. Ω γῆς μέγισα τῆς δ' αἰὲ τιμώμενοι.—vers. 1246.

Desinitque una cum tragoedia.

Chorici autem, PARODUS quidem, est prima dictio chori totius.

Initium parodi est ubi chorus, qui constat ex senioribus, affatur Oedipodem :

Χορ. Ὅσπερ μ' ἀράων ἔλαβες.—ver. 284.

*Mox cantum celebrat trochaicum, ex anapaesto et trochaeo, quā sal-
tationum erant numeri ;*

Χορ. Τίς ὄντιν' ἄ θεωπέπτα ;—ver. 471.

STASIMON vero, est cantus, totius chori, (quem eodem loco stantes canebant) sine anapaesto et trochaeo.

Cui Parti initium facit ille cantus :

Χορ. Ω γενεαί βροσῶν.—ver. 1210.

At COMMUS, est communis lamentatio chori juxta as-
sidentis, et voces histrionum, quae prodeunt e scena.

Sic plangit chorus extra scenam, in exodo :

Χορ. Ω δεινὸν ἰδεῖν πάθος ἀνθρώποις.—vers. 1320.

Cui Oedipus, miserabili ejulatu respondet in scena.

Οιδ. Αἱ αἶ αἶ αἶ—ver. 1330.

Ac partes tragoediae (inquam) quibus, ut formis, utendum est, prius sunt expositae ; quae vero penes quantitatem sumuntur, et in quas ipsa dividitur, separatas, hae sunt.

13. Quae vero oportet, ut scopos spectare ; et quae oportet, ut scopulos, cavere, dum constituimus fabulas ; et unde perficitur tragoediae opus, (in re miserabili et terribili fingenda pos-
tum) sequitur ut dicamus, post illa, quae adhuc dicta sunt. Quoniam igitur constitutionem pulcherrimae tragoediae oportet esse, non simplicem, sed implexam ; eamque, terribili-
um et miserabilium imitationem : (hoc enim, proprium huius-
modi est imitationis, minimeque cum caeteris Ποῖσέων generibus com-
mune :) primum quidem, perspicuum est, in scena, neque egre-
gie PROBOS viros, et pietate insigni praestantes, mutatos, lapsosque
apparere oportere, ex fortuna valde prospera, in res maxime
adversas : id enim non tam terribile est aut miserabile, (quod
tragoedia spectat) quam consceleratum ac impium. Neque IM-
PROBOS, ex gravi infortunio, in prosperam fortunam pro-
vectos : (id enim maxime omnium a tragoediae studio alienum
est ; quia nihil habet eorum, quae optimae constitutioni inesse o-
portet :

portet: neque enim quod humanitatis sensu tangat, ibi inest *cum improbi praeter modum ormentur*; neque miserabile aut terribile.) Neque rursus valde pravum, ex prospera fortuna in adversam incidere: nam quod humanitatis sensu tangat, id quidem forsan tali constitutioni inerit; sed neque misratio inest, nec metus; illa enim est erga eum, qui indigne et contra fas, adversa fortuna utatur; hic vero, circa personam, ipsis spectatoribus conditione similem. Erga eum, inquam, qui indigne affigitur, misratio; circa similem vero, metus. quare quia pravi homines, omni supplicio digni vivunt, probisque prorsus absimiles: nec miserabile, nec terribile erit id, quod iisdem accidit. Reliquus igitur, qui maxime idoneus habendus, est inter hos INTERJECTUS. est autem talis, qui neque virtute insigni eminet, et iustitia; siquidem facinus admisit ultione dignum: neque propter animi vitium, et pravitatem, mutatur, caditque in adversam fortunam: sed propter erratum aliquod humanum, et proinde pravus prorsus dici nequit. neque est unus e populo, sed eorum numero, qui apud vulgus, in magna existimatione, et fortunati habentur: quo major appareat mutatio: veluti, Oedipus, et Thyestes, et qui ex talibus familiis, potentia opibusque fuere illustres viri. Necesse ergo est egregie se habentem fabulam, esse magis exitu simplicem, quae scilicet unum unius personae casum exprimat, quam (sicut quidam aiunt,) duplicem, quae duarum duos. nec mutari in prosperam fortunam ex adversa, sed contra, ex prospera in adversam: non propter improbitatem, sed propter ERROREM magnum: eumque, aut talis personae illustri, qualem dixi; id est, inter bonos pravosque mediae; aut, si recedat a medio, melioris viri potius, quam peioris. Signo autem est, etiam id, quod poetis usu venit: nam ab initio quidem illi, quasunque fabulas nacti essent, in numerum tragoediarum referebant; nunc vero, (usu rectius docente) circa paucas domos pulcherrimae componuntur tragoediae: velut, circa Alcmaeonem, tragoedia Theoclitis; et Oedipodem, Sophoclis; et Orestem, Euripidis; et Meleagrum, Antiphontis; et Thyestem, Carcini; et Telephum, Agathonis; et quibuscunque aliis accidit, aut gravia et atrocia, ab aliis pati, aut in se ipsos, crudeliter, vel in alios, ex perturbatione vehementi, aut per inscitiam facere. atque ex hac quidem constitutione, quoad artis normam, pulcherrima et perfectissima est tragoedia. Quamobrem etiam qui insimulant Euripidem, eadem ratione peccant ipsi: quod hoc in plerisque faciat tragoediis suis; (casum, unum, scilicet personae, seu familiae, non duarum) quodque multae ipsius tragoediae, in adversas res desinant, non in laetas: illud enim,

nim, rectum atque ex arte est, uti diximus. cui rei id signo vel maxime est, quod in scenis et certaminibus, tales tragodiae, (*in quibus transitus illiusmodi fit*) vel maxime apparent tragicæ; modo alias optatum exitum nactæ fuerint. Et sane Euripides, tametsi alioqui, partes fabulae, resque ipsas gestas, parum recte, aptaque oeconomia disponat, hac tamen in parte, (*quum unius personae, seu familiae rebus, finem lugubrem imponat*) inter poetas reliquos, maxime apparet tragicus. Secunda vero constitutio, quae a quibusdam prima dicitur, est quae et duplicem habet constitutionem, i. e. diversorum hominum actiones duas; (sicut Homeri Odyssea) et definit ex fortunarum contrarietate; quæ personae meliores sint prosperitate; et peiores, infortunio affectæ. videtur autem in scitioribus tragicis esse prima, propter theatrorum seu spectantium imbecillitatem; quos huiusmodi constitutio capit maxime: nam poetae deteriores, spectatoribus se accomodant, ad vota delectationemque eorum poemata conscribentes: hæc autem, quæ capitur et fabulae parte felici, non ea est, quæ a tragoedia expectatur, voluptas, sed potius comoediae propria: ibi enim (*in comoedia*) si qui inimicissimi fuerint in fabula; velut ipse Orestes, atque Aegisthus: amici tandem facti, e scena exeunt, neque ab alio quisquam confossus occumbit.

14. Ac TERRIBILE quidem et MISERABILE, ex aspectu seu apparatu fieri licet; cum neces, vulnera, tormenta, promantur in scenam, &c. licet vero, etiam ex ipsa rerum constitutione, citra adspectum, et solummodo pronunciata: id quod prius est, et poetae melioris: oportet enim, (etiam sublato spectaculo) fabulam sic constitutam esse, ut qui tantum audit res, quæ aguntur, et horreat et misereatur, ex iis casibus, qui illic accidunt: in quas utique perturbationes pene necessario cadet, quicumque Oedipodis tyranni fabulam audiat. hoc autem terrificum et miserabile, per aspectus seu apparatus interventum velle efficere; et artificii magis expers est, et choragi sumptus magnos, ac præparationes requirit. Qui vero, per apparatus, non terribile nobis, sed monstruosum tantum spectaculo exhibent; velut, Hydras, Polyphemus, &c. nihil commune habent cum tragoedia; tametsi hæc suo more delectent. neque enim omnem a tragoedia oportet voluptatem quaeri, sed propriam et suam. Quoniam vero poeta, eam quæ ex miseratione metuque oritur, conficere imitando voluptatem debet; manifestum est, hoc imitandi opus, fabulae seu rebus gestis imprimendum esse; quo terribiles ipsæ videantur, et miserabiles. Ex iis igitur, quæ accidunt, qualia tolerantibus gravia, quæ hominibus timorem: et qualia

lia lugenda, quae miserationem movent; jam sumere aggrediamur. necesse autem est, huiusmodi facta, aut amicorum esse hominum inter sese, aut inimicorum, aut neutrorum, i. e. inter hos mediocorum. si igitur inimicus inimicum occiderit, vel alio gravi malo affecerit, nihil miserabile (neque dum hoc facit, neque dum mox facturus est) ostendit: praeterquam in ipsa perpeffione; quae postquam peracta sit, atrox esse desinet: neque si se neutro modo habentes, occiderint, &c. quando autem in amicitii et consanguinitatibus inferantur huiusmodi perpeffiones, et injuriae atroces; velut si frater fratrem; ut Eteocles Polynicen; aut filius patrem; ut Oedipus Laïum: aut mater filium; ut Medrope Cresphontem: aut filius matrem; ut Orestes Clytemnestram; per ignorantiam occiderit, vel paulo post occisurus fuerit, vel tale quid aliud fecerit, quod pietatem violet; haec sedulo, e veteri memoria quaerere, et capeffere oportebit. Ac receptas quidem fabulas dissolvere, i. e. praecipuum earum eventum (quo perpeffiones tales continentur,) mutare, non licet: dico autem, veluti, Clytemnestram occisam ab Oreste, et Eriphilen ab Alcmaeone; sed ipsum poetam, vel novas, his similes, de suo invenire; vel traditis illis pulchre uti, atque emendare oportet. quid autem vocemus PULCHRE, apertius exponamus. Licet enim sic actionem fieri, uti antiqui, (quibus imposita res;) faciebant: ut scelus scil. patrent homines scientes, et cognoscentes, quid agant: quemadmodum etiam Euripides, occidentem liberos Medeam facit, quam tamen nihil tale molientem induxisset Carcinus. Licet vero, etiam ut agant quidem, verum ignorantes, rem agunt atrocem: postea vero eorum, in quos patratum est scelus, amicitiam et propinquitatem agnoscant; ut fecit Sophoclis Oedipus, qui patrem Laïum interemit. atque hoc quidem, extra ipsum drama: siquidem in eo, non patratur facinus, sed ut ante illum diem, gestum commemoratur: in ipsa vero tragoedia, dum actio repraesentatur, atrocem rem agunt: veluti, Alcmaeon poetae Astydamanthis: vel Telegonus, in Ulyffe vulnerato. Quinetiam praeter haec, tertium datur: cum quis saevum aliquod facinus per ignorantiam facturus erat; et priusquam faceret, agnovit. quibus insuper adjungi posset modus quartus, cum sciens facturus, non fecit. Et praeter isthaec quatuor; aliter fieri non licet: aut enim facere necesse est, aut non facere; et scientes, aut nescientes. Ex his autem, pessime contextum est illud, cum quis per personam sciens, facturus jam erat, nec tamen fecit: etenim et consceleratum quid habet, (propter voluntatem; quia per ipsum non stetit quin expleret;) et minime tragicum; utpote, quia perpeffione careat; morte, vulnere, &c. quamobrem, licet a priscis frequen-

quantata sit haec coagmentandi ratio; poetarum tamen recentium nemmo, similiter facit, nisi admodum raro; velut, in *Antigona* *Sophoclis*, Creontem patrem Aemon sciens, perimere conatus est, nec perfecit tamen. nam proximum est, cum quis sciens nefarie facturum fuit, effecisse. Melius autem est, cum ignarum quidem, rem fecisse; cum vero fecerit, amicitiam vel consanguinitatem agnovisse: quippe ei factiori scelus non adest: quia, personam sibi conjunctam esse ignorans, fecit: et personarum agnitio, stuporem spectantibus inducit. Optimum vero est, postremum dico autem, velut, in *Cresphonte* *Euripidis*, Merope interfecitura quidem filium erat, ut hostem; verum non interfecit; cum filium suum esse agnovisset; et in *eiusdem* *Iphigenia in Tauris*, soror, *Orestem* immolaturam, agnovit esse fratrem: et in *eiusdem* *Helle*, filius *Phryxus*, cum matrem in manus hostium dediturus esset, agnovit. similique modo, in similibus familiarum illustrium perpeffionibus. Ob hanc enim causam, tragoediae, (quod primum dictum est) non circa multas constantur familias: hujusmodi enim constitutiones in fabulas dum quaerere poetae veteres; non arte et doctrina (cujus expertes erant) sed forte fortuna ipsas invenerunt. itaque conferre se coguntur ad hujusmodi domos, quibuscunque tales acciderint perpeffiones. Ac de rerum constitutione in tragoedia, quales, quasque fabulas esse oporteat, &c. satis dictum est.

15. Caeterum, de indole, ac moribus eorum, qui introducuntur, quatuor sunt, quae spectare oportet. unum quidem, et primum; ut BONI commodique sint. exhibet autem persona mores, cujus, ut dixi, oratio vel actio, manifestum reddat consilium, seu praelectionem quandam: pravos quidem, si pravam; bonos, si bonam. sunt autem isti, (boni et pravi,) in quoque genere; (fortuna, et sexu.) nam et vir, et (quancquam rarius) mulier, est in suo genere, bona; et servus, in suo. Tametsi ex his, fortasse illa, natura est pejor quid viro; hic autem (servus,) omnino et undique malus; verum ex malis, minimum, pro bono habendum. Secundum est, ut personis CONGRUENTES sint; in quo multis potest modis peccari: fortem enim esse in rebus gerendis, vel terribilem et gravem, viriles quidem sunt laudati-que mores: mulieri si affingas, nihil minus congruet, nihil sequius. Tertium vero, ut praesenti sint sacculo PER quam SIMILES; hoc enim aliud quiddam est ab eo, quod ante dixi: "[bonos fecisse vel congruentes mores.] Quartum autem, ut AEQUABILES; tenore eodem servato, ne dissentiant sibiipsis: quamvis enim persona, inaequalis sit, quae praebet imitationem sui, talesque mores spectanti subjiciat, modo ut harum sit partium, mo-

do illarum; tamen in omni suo facto, aequabiliter inaequabilem decet esse, quo perpetuo sibi constet. Improbitalis autem morum, quae minime necessaria est, (neque satis justam ob causam introduc-ta) exemplum habes, in Oreste Euripidis: ubi Menelaus, insigniter nequam fit; quum sine tanta clari viri macula, ad exitum res commode perducere posset. Eorum vero, qui minime deceant, nec personae tantisper congruunt, est et muliebris ejulatio Ulyssis, ali-
 oqui viri fortis, in Scylla: et subtilis atque accurata puellae Melanippes dictio, ex opinione Anaxagorae. At inaequabilium exem-
 plum, est Iphigenia in Aulide: dum enim primum timide, ut virgo, pro se supplicat, nulla-tenus ei quae mox apparet, con-
 similis est; ubi, magna naturae mutatione, morti se lubens offert pro salute Graecorum. Opus vero est, etiam in moribus, sicut, et in rerum constitutione, semper quaerere, quod seriatim cohaere-at, ut necessarium scilicet aut verisimile: ita, ut, et personam tali indole praeditam, talia dicere vel agere, verisimile, aut necesse sit. et in omnibus (tam moribus, quam quae exinde elucunt, dictis, &c.) HOC POST HOC fieri, necessarium quoque sit, aut verisimi-
 le. Hinc igitur manifestum est, et solutiones fabularum 'quae modum expendant' ex ipsa oportere fabula evenire, seminibus rei prius jactis; non autem aliunde a machina: sicut in Euripidis Medea; quae, cum e Corintho elabi non posset, solaris vehiculi au-
 xilio, mariti superfugit vim: et in tragoedia Iliade finguntur illa, circa renavigationem a Troja; sed machina utendum est, ad ea quae extra drama, 'i. e. actionem illius dici' manent; quaecun-
 que scilicet vel antea erant facta, ut nemo illa posset assequi aut postea futura sunt; si quae praedictione egeant, ac nunciati-
 one divina. Nam omnia videre, tam sequentia, quam antegressa, ex omnium consensu, tribuimus diis; qui quae libuerit, mortalibus patefaciunt. in ipsis autem fabulae rebus, nihil absque ratione, aut supra fidem inesse volumus. sin minus, ea in parte ponatur, quae extra tragoediam est; velut, illud in Oedipode Sopho-
 clis: ubi fingitur tyrannus, modum, quo periisset Laius, nescivisse. Quoniam autem tragoedia, meliorum imitatio est: 'ut comoe-
 dia, sequiorum' fictores imaginum bonos imitari debemus; qui, cum singulis suam propriamque dent formam, faciendo similes; quantum res patitur, pulchriores fingunt: ita et poeta, dum i-
 mitatur iracundos, socordes, aliisque id genus moribus im-
 butos; summum potius probitatis exemplar faciet, quam aspe-
 ritatis morum: velut, Achillem non iracundum, &c.: sed magna-
 nimitatis exemplar quoddam finxere, Agatho, et Homerus. Er-
 go haec ut in rebus, ita in moribus observanda sunt; et adhaec, doctrinae illae, quae sensus attingunt oculorum auriumque; quos
 poetico

poëtico studio comitari necesse est: ut ne quid spectandum, audiendumve praebeatur, quod non responderit sententiis. etenim secundum ipsas, nisi acriter animadversae fuerint, saepenumero peccare solent, existimationisque iacturam facere. dictum autem est fatis de ipsis, in editis earundem libris.

16. *Persona vero, quae diu fefellit, agnitio, quid sit, dictum est prius. species autem agnitionis, hae sunt: prima quidem, 'quae minime artificiosa est; et qua plerique, prae subtilioris viae penuria, utuntur' est illa, quae per SIGNA fit: quorum alia, sunt innata; veluti, lancea, quam Thebis, terrigenarum familia, in cute gestat, tanquam indicium origenis suae: aut stellulae a primo ortu impressae; quales in fabula Thyeste, fingit Carcinus: alia adventitia, atque assumpta: et ex his, quaedam, in corpore sita; veluti cicatrices, ex istu: quaedam, extra; ut torques in collo: et, velut, in tragoedia Tyrone, per cunabulum, in quo infans cubuit. Licet autem, his omnibus, alias melius uti, alias deterius; veluti, Ulysses ab apro in crure vulneratus; per cicatricem, aliter agnitus est ab Euryclea nutrice, quae casu eum reperit; aliter a subulcis; quibus credere nolentibus ipse aperuit se. nam illae quae fidei adhibentur faciendae causa, artificii expertes sunt nimis: ut, quae ab Ulyse, subulcis; et caeterae id genus universae. quae vero ex peripetia, non meditato adducuntur, 'ut quae ab Euryclea in Niptris' meliores. Secundo loco sunt illae, quae ipsius poetae studio FACTAE. Ideoque non penitus artificii expertes: velut, Orestes, in Iphigenia, sororem agnovit ex commento poetae, et mox agnitus est ab ipsa, deteriore via: haec quidem, per epistolam, quam dederat illi portandam in Graeciam: ille, per signorum concursum, poetae arbitrato fictum. itaque Orestes, sorori suae, quae jubet poeta, dicit; non quae textus rerum cogit, et fabula: quamobrem, ne valde probetur haec ratio, ab eo, 'quod dixi' peccato non longe abest: ex iis enim, quibus se indicavit Orestes, quaedam licebat ponere ante oculos, sororique memoriam refricare. et in Sophoclis Tereo; radii textorii vox in tela depicta, Philomelae e linguis calamitatem enarrat. Tertia agnitio est quae per MEMORIAM fit; cum, qui agnosci debet, rem aliquam nunc spectando, aliud quid prius senserit, i. e. in memoriam revocet: ut, quae in Cyprii, tragoedia Dicaeogenis: dum enim picturam videret, in fletum prorupit. et quae in Alcinoi apologo per auditum fit: cum enim citharoedus Trojanum bellum caneret, Ulysses id audiens, suarumque rerum recordatus, lacrymavit; unde agnitus est ab Alcino. Quarta est, quae ex SYLLOGISMO existit: velut, in Choephoris Aeschili; Electra, cum fratris Orestis*

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caesariem, sui similem inuenisset, argumentata est; "quod sui similis quidam venit: atqui similis nemo, quam Orestes: ergo, iste venit. et illa Polyidae sophistae, de Iphigenia Dianae jam sacerdote, cui frater, ex syllogismo agnitus fuit: verisimile namque erat Orestem, cum ad aram duceretur, ratiocinatum esse: "in illis terris, et sororem immolatam fuisse, et ipsi quoque, ut immoletur, accidere. et in Tydeo Theodectis: ubi pater quidam, hoc syllogismo questus est: "quod, cum venisset, ut inventurus filium, ipse periit. et quae in Phinidibus Aeschili: cum enim locum illae vidissent, ratiocinando collegere fati vim: "ibi ut morerentur, statutum esse: "quoniam ibidem olim infantes fuissent expositae." Est etiam quaedam composita agnitio, quae una fit ex PARALOGISMO theatri: velut in Ulysse falso nuncio; hic enim "illum (si verus sit Ulysses) cogniturum esse dixit, Ulyssis arcum, quem nondum viderat: ille vero, quasi per arcum, se is agniturus esset; hoc ipso paralogismum fecit. Omnium autem praecitantissima agnitio est, quae paulatim ex ipsis rebus nascitur; cum ex verisimilibus seriatim ductis, magna fit et illius, qui agnoscit, et eorum, qui audiunt, consternatio: velut in Sophoclis Oedipode tyranno; et Euripidis Iphigenia. Nam literas eam mittere voluisse verisimile fuit, cum occasionem nata esset: haec inquam, omnium optima. tales enim solae, sine signis a poeta factis, procedunt; et sine torquibus in collo, reliquisque externis. secundae ab his censendae, quae syllogismo fiunt; quae tametsi signis aliquatenus utantur, ex rerum tamen serie, ultra quam species tertia, videntur accidere.

17. Oportet autem fabulas tuas constituere, atque elocutionis ornatu allaborare, quam maximae ipsas ante oculos ponendo: per hanc enim collocationem, evidentissime perspicies, tanquam rebus ipsis, dum geruntur, intersis; inuenies plane id, quod ubique decet: minimeque te fallent subcontraria. Atque huic rei signo est, quod Carcino datur vitio in fabula. Amphiarus enim e templo, ubi se occulisset, secreto exibat: quod quidem, cum spectatorum nemo videret, extra theatrum facile latere potuit: in scena vero, id faciens, lapsus atque explosus est, quippe aegre ferentibus id spectatoribus. Quantum autem potest, etiam figuris actionis apud teipsum allaborando et agendo, fabulamingas; ut in personas eas, quas imitaris, conuersus, tanquam illi ipsi fias. eorum enim qui pari natura ingenioque praediti, ad persuadendum accedunt; qui perturbationibus moti, persuadendo plus valent quam qui sedato animo dicunt: unde et fluctuare res facit, is qui ipse fluctuat; et ad iram con-

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citat is, qui exandescit ipse, veracissima via. quamobrem poetica, ingeniosi est hominis, vel saltem (ut Plato) furore correpti. ex his enim illi, ut cera, formas scenicas induere apti sunt; hi vero, ob phantasiae vim, in aliena persona, extra sese positi. Et argumenta, tum quibus antea factis utitur, tum quae de novo confingit ipse, exponere universim oportet; atque ita max epifodia, (quae adventitia sunt) suis locis accommodare atque inferere. dico vero, universale, ab omni circumstantia sejunctum, ita spectari: velut, in Iphigenia: “ cum ante aras constituta esset quaedam virgo, ut immolaretur; clanculumque ex immolantium conspectu surrepta; subinde comportata in aliam regionem, in qua lex erat, hospites Deae immolare; ejus sacri ministerio praeposita est. Procedente tempore contigit, ut sacerdotis eo se conferret frater. quam ob causam? quia responsum dedit Deus, ut propter quamdam certe illuc accederet. ea vero, extra universale est. at cur ita insuper; id quidem omnino est extra fabulam. “ cum vero venisset, et captivus factus esset; dum jam immolandus duceretur, eum soror agnovit: sive eo modo, quo Euripides, agnoscere fecit, (ex literis datis) sive eo, quo Polyides; dum, frater, ex verisimili; inquit “ non solum, sorori, sed et sibi, ut immoletur, tale esse: ex quo utrique affulsit salus ac felicitas. Post hanc autem generalem expositionem, cum personarum jam nomina imposueris, epifodia statim inferere oportet. atque haec imprimis, quo pacto propria sint, actionique conjuncta, considerandum est: velut in persona Orestis est, et insania, ob quam a pastoribus captus, et ad Thoantem regem, ut immolaretur, ductus fuit; et salus ei comparata, per simulachri expiationem, quam Iphigenia affute commenta est. Ac in dramatibus quidem, epifodia concisa brevique sunt: epopoeia contra, horum longitudine producitur. Odysseae namque argumentum, ut sua vi, ita amplius etiam epifodiorum opera, longum est. “ Cum quidam multos per annos peregre profectus esset, a Neptuno, quasi insidiantem, observatus; et sociis vario exitio extinctis, solus superstes; adhaec, cum sic se haberent res domi, ut opes omnes absumerentur a procis, et filius insidiis peteretur; in hoc statu suarum rerum, ipse tempestatibus actus domum venit; cumque aliquos e suis agnovisset, procos vi adortus, ipse evasit sospes, inimicos exitio perdidit.” atque hoc quidem argumentum, fabulae ejus peculiare est; quod paucis hinc absolvitur; reliqua vero, sunt epifodia; ut in tanto poemate, multa illa quidem et proluxa.

18. Omnis autem tragoediae, (complicatae an simplicis?) una quidem pars est nexus; quae connexio, confusioque rerum dicitur; altera, nodi illius paulatim facta SOLUTIO. ac ea quidem,

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dem, quae ut extra actionem facta, supponuntur, et pars etiam eorum, quae intra eandem continentur, plerumque sunt nexus; reliquum vero omne, (sive factum, seu faciendum) est solutio. Dico autem nexum esse eum, qui a principio, ad hanc usque deducitur partem, quae postrema est; ex qua mutatio fortunae, fit in prosperam, vel adversam; cum prius contra res esset: solutionem vero, quae a principio illius mutationis, seu transitus, pertingit usque ad finem fabulae: ut in Lynceo Theodectis; nexus sunt, ea quae extra scenam prius gesta sunt; et pueri Ityös acceptio, seu deprehensio, a Philomela et Progne. solutio vero, incipit a crimine caedis, (quod Dryante Tereti fratri objectum fuit) et protrahitur usque ad fabulae finem. Tragoediae vero species, sunt quatuor: (tot enim partes, seu res praecipuae, in tragoedia superius dictae sunt.) una quidem IMPLEXA, cujus totum summaque vis est peripetia, et agnitio: altera vero, PATHETICA, cujus summa vis et elegantia, est in perpeſſionibus acerbis (velut Ajaces, et Ixiones, Sophoclis, Euripidis, et aliorum. tertia, MORALIS, quae magna ex parte mores bonos egregie exprimit: velut fabula Phthiotides; quae mulieres fuisse castae: et Peleus, qui vir sanctus, et Diis charus. quarta species, [SIMPLEX] et eodem tenore, ab initio ad exitum perducta: velut Aeschili Porcides, i. e. tres Gorgones sorores; et Prometheus: in quibus Diu colloquentes inducuntur. Et quaecumque sunt de personis, et rebus apud inferos. ac omnia quidem haec maximopere enitendum, ut habeas in promptu, pariterque excellas in singulis: sin minus, saltem maxima et plurima, si qua possis: idque cum in aliis, tum praesertim, quod aetate hac maledica arripiant homines, quae possunt, ad criminandos poetas. cum enim secundum quamque speciem probati jam existant poetae; quo singuli excellunt bono, eo nisi singulos superet unusquisque, haud satis dignum putant. Tragoediam vero etiam diuersam eandemve appellare par est, nihil fortasse ob fabulam: (quippe quae, eadem potest esse, tragoediis interim diuersis.) verum hoc, (ut eadem sit) contingit in iis, quarum eadem plicatio ac solutio; contraque diuersa in iis, quarum nexus, solutioque diuersa. Multi autem, cum fabulam bene plicarint, postea remissis ingenii viribus, solvunt male. verum ambas adaeque (solutionem ac nexum) summa perpoliri diligentia, semperque cum plausu oportet excipi. Opus autem est recordari, quod saepe monui; nec committere ut tragoedia, constitutio fiat epica. epicam dico eam, quae ex multis fabulis constat: veluti, si quis ex tota Iliadis fabula, (cui tragicarum actiones insunt multae) tragoediam concinnarit unam. illic enim, ob longitudinem operis, congruen-

tem quoque magnitudinem sibi singulae assumunt partes, quo et inter sese, et cum toto mirifice quadrent. in dramatibus, longe praeter existimationem accidet: si quis tam angustis terminis, tam grandes putet partes coerceri. cui rei signum est, quod quicumque totum Ilii excidium, (non singulas partes) in una fecere tragoedia (singulis, quae illic accidere, enumeratis.) sicut Euripides, qui Nioben integram fecit; non ut Aeschylus, qui se junxit; vel medio in opere exploduntur e scena; vel, si in contentionem res venerit, infelicitur, et sine laude certant. siquidem etiam Agatho, qui reliquis abstinere vitiis potuit, ob hoc solum aliquando explosus est. in peripetiis autem, (quibus ingentes mutationes insunt) atque in actionibus simplicibus, affectant poetae, quae volunt, per admirabile: siquidem et haec ratio, tragicum sapit; et sensum tangit humanitatis communis. est autem hoc (quod admirabile dico) ut, quando quis astute sapiens, sed vitio affinis, ab incito deceptus fuerit; ut Sisyphus Aeschili: et fortis quidem, sed idem injustus, ab homine ignavo superatus sit; ut Oenomaus. atque admirabile hoc, tametsi verisimili pugnare credas, est tamen etiam verisimile: non alias, quam ut Agatho dicit:

“ Verisimile enim est, multa fieri, etiam praeter verisimile.

Quin et chorus, quantumvis populum repraesentet, de histriionibus censetur unus; nec adventitium quid esse, sed ut pars totius fabulae; atque actione, (quo fabula ad finem veniat) una contendere: non, ut apud Euripidem, cui interdum ea dicit, quae alius quivis posset; sed ut apud Sophoclem, ubi semper ea, quae ipsum decent. reliquis autem tragicis, (quorum alia ratio) partes chori, quae a magistratu datae, nihilo magis sunt fabulae illius, quam alterius cuiusvis tragoediae. quamobrem aetate nostra, embolima, i. e. incerta quaedam, canunt: quorum quidem primus inventor fuit Agatho. quanquam, quid interest, si quis embolima cantet, an ex uno poemate in aliud disceptationem aliquam transmoveat, aut etiam episodium integrum? quae quam absurdae sint, nemo ignorat.

19. Ac de aliis quidem (fabula scil. moribusque) jam dictum est. superest porro de elocutione, animique sententia dicere. Ac quae sententiam attingunt, rhetoricis libris comprehensa, nunc posita sunt: haec enim disceptare, illius proprium est potius, quam huius methodi. sententiae autem adjudicantur ea, quae per orationem poetae confici, ac comparari opus est. eorum vero partes sunt, tum obscura demonstrare, et adversantia dissolvere; tum affectus movere; ut misericordiam, metum, iram, et id genus alia; tum porro amplificare exilia, magna diminuer. Perspicuum autem est, etiam, in rebus seu fabu-

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20.

syllaba
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la, non minus, quam in sententiis, ab iisdem formis locisque, id quod usui sit, sumendum esse; quando ea, quae proposueris, miserabilia, gravia, magna, aut verisimilia efficere, opus fuerit. Id solum discriminis inest, quod res quidem ipsas, *formarum vi*, (sine docentis opera) tales apparere oportet; quae vero in oratione posita sunt, a dicente tales comparari, et per orationem fieri: quod enim dicentis foret munus, si solo formarum usu apparerent illa jucunda, nec per orationem (i. e. inventionem) efficerentur talia? Contemplationis eorum, quae locutionem spectant, unum genus, est de pronunciandi figuris: quas quidem minute scire, est artis histrionicae, aut ejus qui in hoc genere architectonicam habet: veluti, quid sit mandatio; quid precatio, narratio, comminatio, interrogatio, responsio; et si quid aliud id genus. Ex harum enim cognitione, vel ignorantia, in artem poeticam reprehensio expetit nulla; quae etiam serio curanda sit. quid enim est; cur in iis erratum esse quis putet, quae Protagoras *Sophista*, in Homero vellicat? quod v. g. cum precari se ille putet, praecipiat potius; ubi dixit:

“ Iram Diva cane. ———

Nam jubere, inquit, ut faciat quid, aut ne faciat, praeceptio est: et personae jubentis praestantiam notat. quamobrem mittatur hoc, ut artis ejus, quae vocem format, non Poeticae theorema.

20. Locutionis autem omnis, hae sunt partes, elementum, syllaba, conjunctio, nomen, verbum, articulus, casus, oratio. Ac elementum quidem, vox individua est: non omnis illa quidem, sed ex qua commode conflare queat vox; quae, nisi quid obstiterit, ab aliquo intelligi potest: etenim belluarum individuae sunt voces; quarum tamen nullam elementum voco; quod neque significent quidquam, neque certa ratione intelligantur. Hujus vero elementi species, sunt vocale, semivocale, et mutum. vocale, est quod sine allisu ad partes oris, vocem habet per se exauditu facilem: velut, α et ω. semivocale, quod cum ictu et incurfu ad partes oris, vocem habet, quae etiam exaudiri potest: velut, σ et ρ. mutum, quod, cum percussione allisuque illo, per se quidem, (etiam mutae adjuncta) vocem nullam habet, sed cum vocalibus, quae vocem edunt, hujusmodi fit, ut exaudiri possit; velut γ et δ. Atque haec, inter se differunt, cum figuris oris, hoc vel illo scil. modo formati; et locis, (labiis, dentibus, faucibus, &c.) tum densitate aspirationis,

et

et tenuitate; tum longitudine temporis, et brevitatem: praeterea vero, accentus etiam acumine, et gravitate; et eo, quod supradictis differentiis medium est; circumflexo scilicet de quibus singulis, in arte condendorum carminum contemplari decet. Syllaba vero, vox est significationis expers, composita ex multa, et vocem habente, i. e. vocali, etenim γρ sine α, syllaba non est, sed cum α: velut, γρα. caeterum et horum intueri differentias, quoad formam oris, quoad spiritum, &c. metricae artis est. Coniunctio autem est vox significationis expers, quae neque absentia sui impedit, nec praesentia facit vocem unam significativam; talem scilicet quae ex pluribus nominibus componi apta est: et vel in finibus periodorum; vel in medio (nisi potius in principio poni conveniat,) collocatur: velut, μὲν, ἤτοι, δὲ. vel, est vox significationis expers, quae ex vocibus quidem pluribus, quam una, verum significativis illis, idonea est, quae nectendo faciat vocem unam. Articulus, est vox significationis expers, quae orationis initium, aut finem, aut distinctionem a caeteris indicat; velut, articulus τὸ, cum dico τὸ φημι, τὸ περὶ &c. significat, has voces ab aliis distinctas esse; vel est vox significationis expers, quae neque discessu suo impedit, nec adventu facit vocem unam significativam, (talem scilicet quae ex pluribus nominibus componi idonea sit:) et, vel in finibus periodorum ponitur, vel in medio. Nomen, est vox ex syllabis, literisve composita, significandi vim habens sine tempore; cuius pars nulla est per se significativa. nam in duplicibus, seu compositis nominibus, nulla parte eo utimur pacto, quo etiam ipsa per se separataque significat: veluti in nomine; "Theodoro, pars doro nihil significat: tametsi in sententiis significet, cum separata sit. Verbum, est vox composita, significativa cum tempore, cuius vocis pars nulla per se posita significat: quemadmodum etiam in nominibus. nam v. g. nomen homo, vel album, non adsignificat quando, seu actionem in tempore; at verbum ambulat, vel ambulavit, adsignificat; alterum quidem, praefens tempus, quando res est: alterum vero praeteritum, quando fuit. Casus autem est nominis aut verbi; unus quidem, qui in nominibus, significat aliquid de hoc (i. e. genitivo, apud Graecos, casu) dici; vel huic, i. e. dativo tribui: et quaecunque talia; in verbis autem, is qui significat personam; velut, amo, amas: alter verò, qui significat hoc nomen, uni, 'in numero singulari' vel multis, 'in plurali' inesse &c. veluti, homines, aut homo: similiterque in verbis. alius autem

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vel prae
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tem casus, verborum *proptius*; qui *significat* ea, quae ad *gestum* actionemque pertinent: velut, quae ad interrogationem, vel praeceptionem: nam *indicativum*, ambulavitne? et *imperativum*, ambula, sunt casus verbi, secundum has actionum species ac modos. Oratio, est vox ex nominibus aliisque partibus composita, significativa, cujus nonnullae partes significant aliquid per se. nec enim omnis oratio, ex verbis et nominibus constat, (veluti hominis definitio; animal rationale mortale; est oratio quaedam, quae ex verbo non constat) sed contingit, sine verbis esse orationem aliquam; verumtamen oratio, partem semper quampiam significantem habebit; velut in illo, ambulat Cleo: vox Cleo, significans est. Una autem est, oratio duobus modis: aut enim, quae unum significat; aut quae ex pluribus partibus per conjunctionem copulantes, una fit: veluti poema Ilias est conjunctione seu aggregatione una. Hominis vero definitio, una est, eo quod unum significet.

21. Nominis autem late accepti species, 'quae in usu frequentiori' duae sunt: unum quidem, simplex est; quod 'ut definiam' constat ex partibus non significantibus; scil. literis, vel syllabis; ut flos, terra: alterum vero, duplex, e duobus compositum; atque hoc vel ex partibus dissimilibus, ex significante scil. et non significante; ut demiror; vel ex utrisque significantibus constat; ut *Alcisonans*. potest vero etiam esse, et triplex et quadruplex nomen et multiplex; velut, multa sunt Megaliotharum vocabula: v. g. Hermodaico-Xanthus, e tribus superiorum Asiae nominibus junctus. Omne autem nomen, (simplex, seu compositum) est aut proprium; aut lingua, seu peregrinum, aut translatio, aut ornatus, aut factum, aut protractum, vel subtractum, vel immutatum. Voco proprium, quo populi huius gentis utuntur singuli: linguam autem, id quo homines, gentesque diversae. Ex quo manifestum est, fieri posse, ut idem sit et lingua et proprium; non autem nationibus iisdem: nam Si *Suvey*, i. e. lanceola, Cypriorum sermone est proprium; nobis 'Atheniensibus,' lingua, seu peregrinum. Translatio, est nominis alieni, ex sua in hanc sedem illatio; eaque aut a genere ad indicandum speciem, aut contra, a specie ad genus; aut a specie ad speciem; aut secundum id quod ex proportionem est. Dico comportari nomen a genere ad speciem: velut,

"Tunc navis stetit ista mihi—— nam in portu esse, " stare quoddam est, seu " in statione esse. A specie ad genus; velut:

"—— Jam mille decem bona fecit Ulysses.

Nam

Nam decem millia, multum quiddam sunt; neoque nomine nunc usus est *Homerus* pro multis: A specie ad speciem; velut: — *Aere animam postquam hauserat*: — et mox: — *immiti inciderat aere*. — Hic enim haurire, pro incidere; et incidere, pro haurire dixit:ambo enim, “ auferre quiddam sunt. Ex proportionem esse dico, quando ‘quatuor nominibus sumptis.’ similiter se habuerit secundum ad primum, ac quartum ad tertium. per metaphoram enim simpliciter dicit quis, pro secundo quartum, aut pro quarto secundum. Et interdum, ei nomini, quod simpliciter, PRO HOC IPSO pronunciat, adponit quoque illud, AD QUOD, hoc ipsum se habet; dico autem ex. gr. similiter se habet “ poculum ad Bacchum, et clypeus ad Martem: dicit igitur, et clypeum, poculum Martis; et poculum, clypeum Bacchi. praeterea, similiter se habet vesper ad diem, et senectus ad vitam. dicit igitur, vesperum, i. e. postremum diei tempus, senectutem diei; et senectutem, vesperum vitae: vel quemadmodum Empedocles dixit, occasum vitae. Nonnullis vero eorum, quae ex proportionem se habent, non est positum, vulgatumque nomen, sed nihilominus similiter compositum dicitur. velut illud, “ *semen in agrum jacere*, dicitur “ *serere*; at flammam a sole, ::::: est sine nomine: verum similiter se habet hoc, quod sine nomine est, ad solis flammam, et serere ad agricolae semen. quamobrem a poeta dictum est, “ *sol serens flammam a Deo conditam*. Licet autem et aliter uti hoc translationis modo; ut, cum pro nomine proprio appellaverit id, quod alienum est; neget aliquid earum quae propria sunt: veluti, si clypeum dicat poculum, non Martis sed sine vino. Factum est quod, cum a nemine omnino impositum sit, ipse tunc primum ponit poeta. videntur enim talia esse nonnulla; velut, cum poeta, Κέρρα, i. e. cornua, nova voce appellet Ερνύτας; et Ιερέα, ‘quo Graeci sacerdotem intelligunt,’ vocet Αρητήρα. Protractum et subtrahum: illud quidem est, si vocalem jam longiorem habeat, quam, quae sui erat propria; vel, si syllabam in sui medietate inculcatam: hoc vero, si abscissum quicquam, ab ipso sit, vel ab eo, quod inculcatum fuit: protractum quidem; velut illud; πόλεος, πολῆος; et illud, Πηλείδης, Πηλεΐάδης, subtrahum vero; veluti illud; Κρόι pro Κρίθι hordeum; et illud, δῶ, pro δῶμας domus. et

— Am.

“— *Ambarum fit eadem ὁψ*: pro ὁψις, i. e. *facies*. Immutatum, est quod vocabuli recepti unam partem, ut ante intactam reliquerit; alterum de novo fecerit: velut illud; “—
Δεξιτερὸν καὶ ἄμαζον, pro δεξιόν. Praeterea, ex nominibus utique ipsis, quae verba non sunt, alia, virilia sunt; alia muliebria; alia interjecta. virilia quidem, quaecunque fere desinunt in liquidas, *ν* et *ρ*; et in eas, quaecunque ex *σ*, et muta constant: atque eae sunt duae, *ψ* (ex *ω*, *β*, *φ*, et *σ*·) et *ζ*, ex *κ*, *γ*, *χ*, et *σ* confecta. muliebria vero, quaecunque et in vocales eas desinunt, quae semper longae sunt; velut in *η*, et *ω*; et in eas ancipites, quae producuntur in *α*, ex quibus evenit, ut pares numero sint literae illae, in quascunque desinunt, virilia, et muliebria; nempe tres numero: nam *ψ* et *ζ*, quoad terminationem eadem sunt; quum utraque desinant in *σ*. in mutam autem nullum nomen definit, neque in vocalem natura brevem, scil. *ε* et *ο*. at in *ι*, tria sola; μέλι, κόμμι, πέπερι· et in *υ*, quinque; πῶν, γάπυ, γόνυ, δόρυ, ἄσυ. interjecta autem seu neutra, in has vocales desinunt, et in consonantes *ν* et *σ*.

22. Elocutionis autem poeticae virtus est, ut sit perspicua; nec humilis tamen. ac quae ex propriis rerum, de quibus sermo est, nominibus constat, absque floribus illis, perspicua maxime est; verum humilis, et dignitatis expers. exemplo est Cleophontis poësis, et Stheneli, ex hoc verborum genere confecta. quae autem iis, quorum species peregrina est, utitur, grandis est, atque immutans vulgare loquendi genus: peregrinam speciem habentia, voco linguam externam, et translationem, et protractionem vocum, et quicquid demum praeter proprium rei nomen est, demendo illi scil. aut quavis ratione mutando. Verum si quis in oratione, omni haec una attulerit, absque adhibito modo; aut aenigma inde erit, aut barbarismus: ac siquidem ex translationibus solis, aenigma; si ex linguis etiam (quod maxime fugiendum) barbarismus. Aenigmati enim forma, haec est; cum quis ea dicens, quae rei vere insunt, conjungat admisceatque illa, quae specie tenus fieri nequeant. atque hoc, per compositionem quidem (i. e. duplicia nomina) praestare non potest; (ut

quod impossibile videtur scil. veritate consentiat:) verum per translationem, aliquando contingit: velut,

“Ecce, viro (vidi ipse) vir aes agglutinat igne: et similia. ex linguis vero passim juxtaque collocatis, fit barbarissimus. Quamobrem oratio, translatis, externisque his, aliquo modo i. e. modice prudenterque temperari solet. illud igitur in dictione, quod nec vulgare, nec humile est, efficiet, et lingua et translatio, et ornatus, reliquaeque formae, quas dixi: perspicuitatem vero, vocabulum proprium. ut autem locutio, perspicua sit, nec vulgaris, haud minimam partem conferunt protractiones nominum, subtractiones, atque immutationes a consuetudine sua. nam quia, quod praeter consuetum fit, alio modo se habet, ac proprium: idcirco id genus effecerit, quod in oratione, haud vulgare est. Sed quia, non totum novum est (ut in linguis) verum cum eo, quod consuetum est, commune aliquid habet; nascetur inde perspicuitas. Quare non recte vituperant, qui talem insimulant loquendi modum; poetamque (ut istius licentiae plenum) probris vellicant: velut Euclides ille antiquus: “Facile cuique fore, (vel tenui ingenio,) poema condere; si quis “vocabula, quantum libeat, protrahere, vel immutare concedat: qui etiam in ipsa oratione soluta; i. e. in dialogis suis, Iambica confecit, irridendae hujus licentiae causa: velut,

“Annon Charen vidi, ad urbem Maratbonem ambulantem?

“Et,

“Cum nondum natus esset, illius exbelleborismum.

At cum affectato appareat quis, hoc genere usus esse; ridiculum id quidem nimis: mediocritas vero, omnium dicendi est partium communis. nam translationibus, et linguis, caeterisque formis qui indecore utitur, perinde fecerit, ac qui dedita opera, (ut Euclides ille) ad risum captandum abutatur. Id autem, quod in eorum nominum usu congruit, quantum in carminibus excellat; consideretur, eisdem nominibus metro, si placet, insertis. et certe si in linguis, translationes, caeterasque formas transposueris nomina propria; ita ut istorum, illa occupent locum; manifesto perspicies nos vera dicere. Veluti, cum eundem Iambum, faceret Euripides, quem antea fecisset Aeschylus: et unum solum nomen transponeret; ut pro usitato et proprio substitueretur lingua; alterius (i. e. Euripidis) carmen, apparet eximium; alterius, vulgare ac humile. nam, Philoclete, cecinit.

“Phagedena (i. e. cancriformis ulcus) quae mei carnes comedit pedis.

Alter

Alter vero, pro recepto medicorum vocabulo "comedit; posuit
"et epulatur. Et pro illo,

"Nunc autem me, qui est et paucus, et homo nihili, et sine gras-
"sante robore;

si quis propria et vernacula dicat, transpositis peregrinis sic:

"Nunc autem me, qui est et parvus, et deformis, et imbecillis.

Et pro illo,

"Sedile inonestum cum posuisset paucamque mensam; reponat,

"Sedile abiectum cum posuisset, et exilem mensam.

Et pro illo,

"Littora vociferantur ————— reponat,

"Littora clangunt, seu resonant

Praeterea vero Arphrades, tragoedos maledictis incescit: quae enim in sermone communi proferret nemo, iisdem eos peri-
cepte usos esse. quale illud, "domibus ab; non, a domibus. et
"suimet; et ego autem ipsomet. et Achille de, non de Achille:
et quaecunque id genus alia. haec enim omnia, cum mini-
me numerentur inter propria, faciunt id, quod in elocutione
neutiquam vulgare est: quod quidem ille turpiter nesciebat.
Jam magnum quidem, atque arduum est, unoquoque eorum
quae dixi, congruenter uti; et duplicibus nominibus et lin-
guis: maximum vero illud ad translationes cudendas, natura
esse, studioque promptum: solum enim hoc, neque ab alio au-
thore licet assumere; et boni acrisque ingenii signum est; scite
enim verba transferre, atque e sua sede in alienam comportare, est
simile in rebus intueri: quod sine praestanti natura atque eruditione
obtineri non potest. Ex nominibus autem, duplicia (quia soni-
tum adflectant,) potissimum conveniunt dithyrambis: linguae,
(quia minime vulgares) heroicis; at translationes, iambicis. et
in heroicis quidem, omnia quae dicta sunt, usui esse, constat.
iambicis autem, (quae vulgarem imitantur sermonem) ex-
petunt nomina illa, quorumcunque, etiam in familiari collo-
quio usus extiterit. talia autem sunt et proprium, et tran-
slatio, et ornatus. Ac de tragoedia quidem, deque ea, quae
in agendo sita est, imitatione, suffecerint illa nobis, quae ex-
posita sunt.

23. De poesi autem ea, quae narrando munus suum obit, et
solo imitatur metro, perspicuum est, primo poetam, fabulas con-
stituere oportere, eodem, quo in tragoediis, modo; ut sint
dramaticae scilicet i. e. quae in scenam deducantur, aptae, interloquen-
tibus mutuo personis: et ut circa unam sint actionem, totam illam,
et perfectam, quae principium habeat, medium, et finem;

Quo ipsa, (ut spectanti animal unum et totum;) propriam audienti suamque excitet voluptatem. neque vero ullatenus ut sint, tanquam historiae usitatae; quibus expositionem fieri necesse est, non actionis unius, sed *factorum* unius temporis: eorum scilicet quaecunque eodem tempore, circa unum, pluresve, sive homines, seu populos, evenere; ita ut singula, non aliter, quam sors tulit, ad invicem se habeant. quemadmodum enim per eadem tempora (*Olympiade* 75.) et in Salamine, commissa fuit Atheniensium navalis pugna contra Xerxem; et in Sicilia, Carthaginiensium praelium: quae tamen bella, nequaquam ad eundem tendebant finem: sic et in temporibus, quae deinceps se excipiunt, alteri aliquando succedit alterum; ex quibus tamen natura disjunctis, unus nullus efficitur finis. Hoc autem fere facit poetarum vulgus, ut ab historicis scribendi exemplum petant. quamobrem, uti pridem dixi, etiam hac parte, prae caeteris, divinus apparere Homerus debet; vel quia neque bellum Trojanum, quamvis principium haberet ac finem, aggressus est versibus totum canere; (nimio enim magnum, nec simul omni ex parte conspectu facile evasurum fuit;) vel quia, tametsi magnitudine se modice haberet, immodica saltem perplexum foret varietate: nunc autem, quo haec vitaret incommoda, unam belli partem quum e reliquis ad scribendum auferret, episodii ipsarum partium usus est multis; velut navium catalogo, et aliis nonnullis: quibus distinguit poësin. Alii vero poetae, circa unum virum versantur, et circa unum tempus, et actionem unam ex multis partibus, quasi fabellis, conflatam: velut, qui Cyprica confecit, et Iliadem parvam. idcirco ex utroque opere, Iliade et Odyssaea, vel una tragoedia componi potest, vel ad summum, duae; scilicet excidium Ilii, et reditus Ulyssis. Ex Cypricis autem, eliciuntur multae; et ex parva Iliade plures quam octo; velut, armorum iudicium Aeschyli; Philoctetes Sophoclis; Neoptolemus Theophyli; Euripilus; mendicatio; Lacaeanae Sophoclis; Ilii direptio Achatis Argivi, reditus classis, Sinon Sophoclis; et Euripidis Troades.

24. Praeterea fabularum species, epopoeiae easdem esse oportet, quae tragoediae: aut enim simplicem, aut implexam, aut moratam, aut patheticam oportet esse: et partes seu formas, exceptis melopoeia et apparatu, easdem. etenim peripetis, i. e. mutationibus subitis, perinde ei opus est, ac tragoediae; nec non agnitionibus, quae poema implexam reddant; et passionibus, i. e. casibus acerbis: praeterea, sententia, et elocutio, ut recte se illi habeant, aequum est; quo poematis granditati respondeant. Quibus omnibus Homerus usus est, et omnium primus,

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et accurate satis. utrumque enim ejus poema, sic constitutum est; Ilias quidem, ut simplex et patheticum; Odyssea vero, ut implexum quid agnitio enim, per totum, ei crebra sparsimque inest: et ut praeclare moratum. Adhaec, elocutionis et sententiae bonitate, superavit omnes. differt autem epopoeia, et constitutionis longitudine, et metro. ac longitudinis quidem terminus sufficiens is est, quem antea dixi: ejusmodi enim esse oportet, ut unico intuitu, et principium conspici possit, et finis. atque hoc quidem fiet, si constitutiones nostrae, quam veterum, minores evadant, eoque pervenerint incrementi, quantum est tragoediarum omnium, quae unius diei auditione concludi solent. Habet autem amplum quiddam, quo magnitudinem extendat epopoeia, et quidem de proprio ac suo. nam in tragoedia, haud multas, quae simul gerantur, imitari contingit partes, sed eam duntaxat, quae versatur in scena, studioque histrionum nititur: at in epopoeia, quia narratio illa est, per multas partes effingere, simulque ad finem perducere licet: ex quibus cum rei quae agitur, propriae sint, magnopere augetur poematis moles. quare hoc bonum fortitur epica, primo ad magnificentiam, qua triumphat: deinde, ut et is, qui audit, varie mutetur, et ejus qui dicit, oratio, episodii dilatetur inter se dissimilibus: cum enim statim id satiet, quod simile est: facit, ut tragoediae, prae fastidio, exhiberentur e scena. Metrum autem heroicum, experientia indice, periculoque hujus rei facto, granditati quadravit epicae. nam si quis imitationem ejus quae narratione constat alio metro uno faceret, pluribusve inter se mixtis; quam indecorum appareret? quippe heroicum, et stabilissimum inter metra, et elatum est maxime. quamobrem et linguas, et translationes, prae aliis poematibus, maxime admittit: nam et imitatio narrativa, eximia praestansque est inter caeteras. iambicum vero et tetrametrum, omnino ad motum proclivia sunt: hoc quidem saltationi exprimendae, illud actioni histrionicae idoneum. praeterea quanto absurdius foret, si quis metra ipsa commisceat, ut Chaeremo, in Centauro sua; nunc hoc, nunc illo, claudicans pedem genere? quamobrem prolixiorum rerum constitutionem, nemo alio unquam metro, quam heroico, complexus est: sed quemadmodum supra dixi quid epicae, quid caeteris congruat, natura ipsa docuit; magistro usu dijudicante. Homerus autem, cum in aliis dignus est, qui laudetur, tum vel in eo maxime, quod solus inter poetas, quid ex sua, quid sub alterius persona fingendum sit, non ignoret. ipse enim poeta, quam paucissima, ex suo quasi ore dicat, oportet; siquidem secundum haec, quae suo edit

dit nomine ne imitator quidem est. ac alii poetae, per omnem poematis partem, ipsi se actioni immiscent; pauca vero, sub aliorum sermone imitantur, paucisque in locis: Homerus contra, cum paucula praefatus sit, extemplo inducit virum aut mulierem, aut aliquam aliam rem, personamve moratam: neque omnino quicquam morum expers ostendit, nihilque non ornatum moribus. Ac in tragoediis quidem, id quod ADMIRABILE est, effingere oportet: sed in epopoeia contingit citius, commodiusque recipitur id, quod RATIONE VACAT; 'cujus opera et vi, id evenit maxime quod admirabile est,' propterea quod in epicis, nos auribus narrantem excipimus, non intuemur quasi in theatro agentem. quandoquidem illa apud Homerum, 'ubi Hectorem insectatur Achilles' sine ulla reprehensione narrantur; si in scena agerentur, apparerent utique insulsa: ut puta, hinc Graeci stantes, nec hostem fugientem insequentes: illinc Achilles, ne illum vulnerarent innuens: quae certe singula in epicis latent. admirabile autem omne, jucundum est; cui rei signum est, quod omnes, qui rem gestam nunciant, 'eam admirabilem esse addant: quasi hoc pacto, quo gratiores sint, gratum quid auditori facientes. Maxime autem, etiam alios poetas docuit Homerus, FALSAS RATIONES, quo modo oportet dicere. est autem hoc, paralogismus, seu fallacia quaedam. Arbitrantur enim homines, cum, si $\tau\omicron$ prius est, aut sit; $\tau\omicron$ posterius quoque sit, aut fiat; etiam vice versa, si $\tau\omicron$ posterius est, vel sit, $\tau\omicron$ prius esse, vel fieri. haec autem deductio secunda, a posito consequenti ad antecedentem, falsa est: quamobrem porro etiam prima deductio, a posito antecedente ad consequentem, falsa erit, non illativa: verum, si $\tau\omicron$ prius sit, non necessario seu syllogistice sequitur, $\tau\omicron$ posterius esse, aut factum esse, aut adjectum fore. quia enim animus noster, hoc 'quod consequens est' vere esse cognovit; falso inde ratiocinamur, etiam primum illud, vere ac simpliciter esse. Sed et illa potius, quae impossibilia, et auditori interim verisimilia sunt, eligere oportet, quam quae possibilia, sed parum apposita ad persuadendum. Neque vero sermones ex iis, quae ratione carent, partibus constituere decet: sed maxime quidem, ut ne insit quicquam, quod ratione vacet; sin minus hoc detur; saltem extra fabulae constitutionem ponatur; 'velut, in Oedipode, illud, quod nesciat, quomodo Laius, cui haeres ipse erat, diem obiisset' in dramate autem, nusquam gentium; sicut in Electra, ii qui, quid in Pythiis gestum sit, nunciant; aut in Mysis, is qui sine voce

ulla

*ulla edita, tam longo itinere, ex Tegea Arcadiae oppido, in My-
siam pervenit. Quare illud si dicant, 'nisi tale ἄλογον ἔ-
xissent, interituram sibi fuisse fabulam, quam pulchram? ridi-
culum id quidem, ad eosque excusandos parum utile. ab initio e-
nim, non oportuit constitui tales, quibus aliquid RATIONE
VACUUM, opus esset. sin constituerit quis, eoque pacto res po-
sita, consentanea magis apparuerit, admitti sane par erit, eti-
amsi absurdam. Quoniam et quae in Odyssea, ratione desti-
tuuntur, 'de Ulyssis ad Rhacae littus expositione' perspicuum est,
ne tolerabilia quidem futura, si malus poeta finxisset. nunc
autem aliis bonis, atque elegantis, poeta contegit, quasi con-
dimentis ei, quod absurdi inerat, ubique adpersis. Elocutio-
ne autem laborare maximopere oportet, in partibus fabulae
ignavis, iis scil. quae neque moratae sunt, neque sententiis mu-
nitae. contra enim elocutio valde splendida, cum mores in-
obscurat, tum sententias.*

25. De oblectatorum problematibus, eorumque dissolutioni-
bus, ex quot qualibusque formis, hoc qui considerant pacto,
manifeste rem teneant. Quandoquidem enim poeta, imita-
tor est quidam; sicut et pictor, vel quivis alius imaginum opifex:
semper ex iis, quae numero tria sunt, 'si consilium ejus attendas'
unum aliquod ut imitetur, necesse est. aut enim qualia olim
ERANT, vel adhuc sunt, ut nihil mutet; aut qualia vulgo ip-
sa AIUNT, vel esse videntur, ut opinionem sequatur; aut qua-
lia ESSE OPORTET, ut exemplar absolutum det. haec autem
omnia enunciantur elocutione, praesertim linguis et transla-
tionibus; aliae etiam permultae sunt passiones atque ornamenta
elocutionis; extensiones, immutationes, &c. 'quae quidem om-
nia poetis, pro arbitrato usurpanda, concedimus.' Praeterea ve-
ro, non eadem restitudo politicae est scientiae, quae poeticae;
'illa enim absolute vera; haec nonnullo errore implicata' pariterque
nec aliarum artium, et poeticae. Ipsius autem poetici studii
erratum, est duplex; unum, per seipsum; per accidens, alte-
rum. nam si imitationem praeeligat rei, cui perficiendae
prae imbecillitate haud suppetit, ipsius poetae peccatum in ar-
te sua est, et per se: illud autem, cum praelegerit minus REC-
TE; sed tamen, vel rem sumpserit exprimendam falsam; ut, "e-
quum, qui gradiendo, utrumque simul crus dextrum attollat: aut, si
quid peccati admittatur secundum quamlibet artem: veluti,
medicinam, aut aliam aliquam, ex quibus res suas mutuatur poe-
ta: vel cum res impossibiles, rationisque expertes, commentus
sit. haec inquam errata, qualiacunque fuerint, poeticae sunt
ex accidenti quidem, non PER SE ipsam. Quare in problema-
tibus,

tibus, quae obijci solent, ex horum *generum formarumque* intuitu, solvenda sunt. primum enim, si res, quae paenes ipsarum artem sint impossibiles, finxerit, peccatum admisit. sed recte fecerit, si eo pacto finem consequatur suum, quem *ulitata artis illius via non attigisset*. finis enim *fabulae ante dictus* is est, veluti si tali re *'quae fieri non potest'* ficta, aut partem illam *'in qua fictio est'* aut aliquam aliam, ad consternandos animos accommodatam fecerit. Exemplo sit Hectoris insecratio; *in qua, quod impossibile atque absurdum est, stuporem gignit*. Veruntamen absque tali peccato, si finis ipse, aut magis aut paullo minus inesse contigerit; *nihiloque minus contra artem eam, quae de his est, peccatum sit*; haud recte se habet, neque hercle excusari potest: oportebat enim, si qua contingeret, omnino nusquam errari. Praeterea, utrum tandem peccatum gravius? num, quod admisit poeta secundum artem suam, an si quid titubatum sit, quoad accidens aliud? minus enim id culpa est, velut, in servorum specie, si foeminae cornua *'quae imprudenter affixit'* inesse ignoret, quam si eam sine cornibus, ut est, mala minimeque poetica imitatione describeret. Adhaec, si poetae vitio vertitur, non esse vera quae affixit: occurrendum tamen; finxisse, qualia esse OPORTET; velut etiam Sophocles dicebat; *"se quidem, quo magis prodesset, res personasque, quales esse oportet; Euripidem, non nisi, quales sint, effingere"*. quamobrem id hac via solvendum est. Quod si neutro modo, nec quae VERA sunt, finxit, nec qualia esse OPORTET; dicendum, quod ITA AIUNT; velut ea, quae de Diis ex opinione vulgi narrantur. forsan enim, nec fas dicere, quod melius sic se habeant; neque quod ex rerum natura vera sint; sed quod, nescio qui evenit, ut sic autem *'quemadmodum Xenophanes Eleates dixit'*; *"verum his nihil inesse certi"*. Fortasse autem nec, quod melius ita, dici potest; sed quod tunc temporis, ex more sic fuit: velut, quae memorantur de armis militum Diomedis:

—Cuspide nixae

"Ima hastae steterant; — in circulo scil. ferro humi defixo". Id enim tunc, instituti, Graecis fuit; quemadmodum etiam nunc dierum Illyricis, qui veterem retinent morem. De illo autem, PULCHRE ne an secus, aut dictum a quoquam sit, aut factum; considerandum est non solum intuendo in ipsum, quod factum vel dictum; *cujus generis sit, studiosumne, an pravum*; sed in agentem quoque vel dicentem, et in eum erga quem is dixit vel fecit; aut quando; aut quo medio; aut *cujus gratia*: velut, aut majoris boni causa, ut fiat veniatque ad nos; aut majoris mali, ne fiat. Quae ad elocutionem ve-

fieri potest, illud non potest. tales autem, *res personasque fingi decet, non modo quales Zeuxis, absque moribus ornatuque pinxit; verum etiam reduci ad melius. etenim, in omni imitatione, quod pro exemplari est, reliquis omnibus antecellere oportet.* ad ea quae aiunt, *rediguntur haec, quae dixi;* et illa, quae sine ratione sunt. ergo, et ita solvenda; et praeterea, quia, *quod ratione vacat, praeter rationem quandoque non est. verisimile enim est etiam id, quod praeter verisimile est, fieri: alioqui quicquid verisimile est, certum atque exploratum foret.* Subcontraria vero ejusmodi, quae dicta sunt; sic considerare oportet, quemadmodum confutationes in disputationibus fieri solent; si id quod pro contrario arguitur, *videatur esse idem, et ad idem, et simili modo se habens.* quare in poeticis, etiam *personam ipsam animadvertas, oportet;* et ad quas res ipse respiciens, illa dicat. *videndumque, an ea in re, quod prudens praeceperit, secutus sit.* Iusta autem reprehensio, *quamque excusare nequit poeta, est, et vacuitas rationis, et improbitas: quando scil. poeta, in aliqua parte, dum nulla premat necessitas, aut eo quod ratione vacet, usus sit; ut Euripides illo, in Aegeo; aut pravitate non credenda, ut idem Euripides, pravitatem inducit Menelai, in Oreste.* Ac reprehensiones quidem poetarum, ex quinque adducunt formis, seu generibus summis. nam *reprehendunt aut tanquam ea, quae fieri non possunt; aut quae ratione carent; aut quae perniciofa, seu improba; aut subcontraria; aut tanquam ea, quae a poeticae vel alterius artis norma ac veritate discedunt. quarum omnium solutiones, ex antedictis formarum numeris, seu specialibus differentiis, considerandae: omnino autem comperiuntur numero duodecim.*

26. Utra vero sit melior, epica an tragica imitatio, dubitare posset quispiam. si enim *imitatio, quae minus onerosa est, melior sit; hujusmodi autem sit ea, quae pertinet ad spectatores meliores: perspicuum est, eam quae omni modo, (numero, sermone, et harmonia) imitatur, onerosam fore, et proinde pejorem.* tales enim *imitationes, quasi spectatores (nisi actione tua scenica adjuncta) haud satis rem sentiant, multimoda motione moventur: velut, inepti tibicines, qui non confisi imitationi tibiae, volvunt se circumquaque, si disci circumactionem fingant; et Scyllam si naves attrahentem cecinerint, praecentorem suum ad se trahunt.* ac tragoedia quidem hujusmodi *imitatio est; quemadmodum etiam histriones prisca, (quorum simplicior parciorque gestus) eos qui postea subsecuti, plus satis gesticatorios putabant. etenim Myniscus histrio, Callippidem, 'qui aetate minor' tanquam plus nimio gesticulantem, contume-*

hiose vocabat simiam. sed et talis opinio etiam de Tyndaro histrione fuit. sicut autem juniores isti, ad grandiores illos se habent; ita universa tragoediae ars, ad epicam; eodemque versatur in crimine. Atque hanc quidem pertinere ad spectatores, aiunt, prudentes, et graves: 'quamobrem gestus, quibus insectantur, non desiderant:' tragicam vero ad male moratos, ac viles: cum igitur haec, apparatu sit, gestibusque onerosior, deterius profecto videri debet. Ac primum quidem accusatio haec de onere motionum, histrionicae est, non artis poeticae; si quidem supervacaneis rem signis, nimioque gestu ornare potest, non modo is, qui eam, interposito aliquando cantu, recitat; 'quod Sosisratus fecit' sed et is, qui recitando, continenter, canit, sicut Mnasisheus Opuntius. Deinde, nec omnis absque discrimine improbanda motio: siquidem neque omnis saltatio; sed quae improborum duntaxat; quod et histrioni Callipidi dabatur vitio, et hodie quibusdam aliis: quasi mulieres imitentur illi non ingenuas; earumque motus, matronis tribuant honestis. Adde quod, etiam absque motu scenico, tragoediam suum munus exsequi, sicut epica, potest. e sola namque lectione, qualis sit, manifesta est: ut facile de ipsa iudicium feras. si igitur aliis rebus omnibus praestet; hoc quidem motionum onus 'quod tantum offensusculae parit' ut ipsi insit, non esse necesse. Deinde, quoniam omnia illa habet, quae epica; fabulam scil. mores, sententiam, elocutionem, &c. nam et metro etiam aliquo licet uti si velit, 'scil. iambo.' et insuper 'neque exigua sui parte' adornatur apparatu et musica, quorum accessu, assatim ipsi celeberrima conciliatur voluptas. Deinde, et summam quoque evidentiam habet, cum in agnitione, tum in operibus singulorum dramatum propriis. Praeterea, quia terminus imitationis hujus minor est, minorem longitudinem finiens. quod enim confertim magis simulque totum est, jucundius propinatur, quam quod fufum est, multoque tempore, quasi dilutum: dico autem, veluti si quis Oedipodem Sophoclis, tot versibus, quot constat Homeri Ilias, constitueret; tragoedia haec, quae antea perplacuit, prae taedio flaccescens, amitteret suavitatem suam. Praeterea, minus unica ac simplex 'quaecunque ille sit' est quaelibet epicorum imitatio. cui rei signo est, quod ex imitatione epica qualicunque complures enascantur tragoediae. quare sic colligo: si scriptores epici; fabulam 'quod oportet' confecerint unam; ea certe si breviuscule explicetur, versus extremum extenuata; sin cum metri longitudine provehatur, quasi diluta et languida ubique appareat, necesse est. quod si, ut fere solet, plures distinctasque fabulas complexi sint; velut, ex. g. si e pluribus actionibus consent; haudqua-

quaquam erit imitatio una: sicuti et Ilias, et Odyssæa, huiusmodi partes habet permultas; quarum quidem singulis, quasi totidem fabulis, etiam iusta inest magnitudo sua. quamquam hæc ipsa, Homeri studio, quantum potest, optime constituta sunt; et imitatio nimirum, sunt actionis unus, quam maxime potuit una actio in tanto opere servari. Si ergo tragoedia, et his omnibus bonis 'quæ dixi' epopœiæ præstet, et proprio etiam artis opere: 'utrasque enim non quamlibet, sed illam, quam superius dixi, perficere voluptatem decet' manifesto efficitur, eam præstantiorem fore: siquidem multo potius, quam epica, consequatur finem suum. Ac de tragoedia quidem et epopœia, cum ipsis universim, tum sigillatim de ipsarum formis, ac partibus, quot sint, quo pacto differant; tum quæ causæ sint ejus, quod in poemate BENE est, aut secus; tum de reprehensionibus, et solutionibus, tot habes quæ dicta sunt.

F I N I S.

LECTIONES VARIANTES.

PAG. 2. pro διὰ τῆς φωνῆς, in edit. Du-
Val. ad marginem, δι' ἀμφοῖν.

P. 3. * In quibusdam MSS. ὁ ποιοῦτο ani-
madvertit Victorius. † Idem Vict. legit
Κένταυρον ex auctoritate MSS. et Athenaei.

P. 4. * Victorius e tribus MSS. restituit
haec verba ἢ ἔχ' τοιαύτας, quae in Aldino ex-
emplari defecerant; in quibus vero deside-
rantur ἀνάγκη μιμῆσθαι.

P. 7. * Vict. e MSS. reponit ἀτιμολάτων.

P. 8. * Vict. legit ἐχ' ῥίμμημα e MSS. co-
dicibus. † Vict. tollit τύχας.

P. 9. * Haec verba prius desiderata πα-
ραφανείσης δὲ τῆς τραγωδίας ἔχ' κωμωδίας a Victo-
rio restituta sunt e libris manu exaratis.

P. 13. * Victorius trium MSS. fidem se-
cutus, legit ἐν ἑξαμέτροις.

P. 16. * Victorius et Madius, cum duo-
bus exemplaribus, legunt ἔτι ἂν μὲν πράξε-
ως. † In omnibus MSS. legitur ἀγαθός.

P. 17. * In plurimis MSS. deest particula ὃ.

P. 18. * Victorius hunc locum e vete-
rum librorum auctoritate ita restituit, ἐν οἷς ἔκ
ἔσι

LECTIONES VARIANTES. 127

ἔστι δὴλόν ἐι προαρεῖται ἢ φάγει. διόπερ ἔκ' ἔχουσιν
ἡθος τῶν λόγων, ἐν οἷς μὴδ' ὅλως ἐστὶν ὅτι προαρεῖται
ἢ φεύγει ὁ λέγων.

P. 28. * Plures MSS. habent οἷον ἔχει ἢ ἐν
τῷ Οἰδίποδι. † Victorius ex auctoritate e-
xemplaris vetustissimi haec verba ἔτι δὲ tol-
lit, et has duas periodos in unam contrahit.

P. 37. * Victorius monet se in nullo li-
brorum MSS. invenisse.

P. 39. * Victorius legit τὸ, auctoritate MSS.

P. 40. † Victorius post τῶν ἡθῶν e libris
MSS. inserit τοιάυτας ὄντας.

P. 41. * Vict. adnotat διὰ σημείων extare
quidem in antiquo libro; sed se illi non con-
fidere, ideoque spatium inane relinquit, si-
cut olim in excusis fuit. † Vict. legit ὡς περ
ἢ, subaudito αναγνώρισις, convenientius.

P. 42. * Vict. edit. habet Χοοφόροις, rec-
tius in versione et commentariis legitur Χο-
ηφόροις. † Vict. edit habet φινίσιν, et adno-
tat in quibusdam MSS. virili genere legi
φινίδας. † Pro ὁ μὲν et ὁ δὲ adnotat Vict. in
omnibus quos viderit MSS. legi τὸ μὲν et τὸ δὲ.

P. 43. * Vict. omittit δι' ὃ secutus auc-
toritatem plurium MSS.

P. 44. * Vict. ex auctoritate MSS. repo-
nit παρατείνειν.

P. 45. * Dacierius et alii legunt μικρὸς.

P. 47.

LECTIONES VARIANTES. 128

P. 47. * Vict. e MSS. restituit ea verba
 χρὴ δὲ, ὅπερ εἶρηται πολλάκις, μεμνήσθαι.

P. 49. * Vict. in tribus MSS. invenit ἰδε-
 ῶν pro εἰδῶν, nec tamen receptam lectionem
 ejiciendam putat.

P. 51. * Quod Robertellus narrat se in
 MS. libro offendisse hunc locum ita scrip-
 tum ἀνευ τῆς α' ἐκ ἐστὶ συλλαβῆς, ἀλλὰ μετὰ τῆς α',
 cum tamen vestigium nullum ejus lectionis
 invenerim in meis exemplaribus, receptam
 scripturam sequor. Vict.

P. 53. * Victorius cum scriptis libris legit
 σημαίνει

P. 54. * In pluribus MSS. post ὀνόμα in-
 venit ἢ πολλαπλῶν.

P. 55. * Pro ἐρύσας et τάμνει in antiquis
 libris legitur ἀρύσασκε τεμῶν.

P. 56. * Vict. pro ἀλλὰ οἶν legit ἀλλ' αἶνον.

P. 57. * Ηἰμβέλημεν in nonnullis manu-
 scriptis libris non inveniuntur, Vict. † Basil.
 edit. pro ὅψ, quod a Victoriana Editione re-
 stituitur, habet ἵνε, ἥς Sylburgius.

P. 59. * Vict. e corruptis MSS. vestigiis
 legendum putat δὲ ἄρα κε χρῆσθαι πῶς τούτοις.

P. 60. * Hi versus tam multis maculis
 sunt inquinati, ut veritate desperata, nihil
 amplius curae suscipere de hac re volui.
 Sylburg.

LECTIONES VARIANTES. 129

P. 63. * Vict. e MSS. legit *μυθεμίας* *ισορίας* τὰ συνθηῇ εἶναι. Dacierius vero hunc locum ita emendat *ἡ μὴ ὁμοίας* *ισορίας* τὰς συνθέσεις εἶναι.

P. 64. * In MSS. legi *Κυπρια* testatur Vict.

P. 67. * In quibusdam MSS. invenit Vict. *κίνησις* pro *μίμησις*. † Vict. e MSS. pro *αὐτὸ* reponit *αὐτῇ*.

P. 68. * In omnibus MSS. legitur *ἡ δὲ ἀθήνη*, ἀλλ' *ἔχοντα* ἦθος. † Pro *ἀνάλογον* Vict. legit *ἄλογον*. † Vict. e MSS. legit *ὅταν* *τε* *δι' ὄντος* *τοῦ* *ἡ*, ἢ *γνώμεν* *γίνεσθαι*.

P. 69. * Idem e quibusdam MSS. legit, ἀλλ' *ἔδῃ* *τέτε* *ὄντος*.

P. 71. * Victorius suspicatur hic aliquid deesse.

P. 72. * Vict. adnotat quosdam MSS. habere *ἢ* *εἰ* *ἀμιμῆτος*, alios vero *ἢ* *καμιμῆτος*. † plures MSS. habent ἀλλ' *ἴσως* *δεῖ*. † Vict. legendum existimat ἀλλ' *ἔσαφῃ* *τάδε*.

P. 75. * Victorius secutus exemplaria vetera legit *εἴη* *δ' ἂν* *τῷ* *το*, omissa particula negativa. § Unus e libris excusis habet *ὡδ* *κῶς*, in quibusdam MSS. legitur *δί* *κῶς*. Vict. † In codice omnium vetustissimo, desideratur verbum unum aut alterum, relicto spatio: sic enim habet *κατὰ* *τὴν* — *ὡς* *Γλαύκων*. Vict.

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§ Ex-

130 LECTIONES VARIANTES.

§ Extant libri qui habent *τι ἕνα*, et in alio legitur *δ' ἕναι*.

P. 76. * Ita legendum est, *ἡ ἐκ εἰρηκότι ὅ, τι δοκεῖ*. Heins. † Vict. distinctis vocibus legendum monet *δι' ἀμάρτημα*.

P. 77. * Discrepant hic inter se MSS. quidam enim habet *Αἰγινήτη πονηρία*, alius *τω Αἰγείντη πονηρί α*. nonnulli, *τῆ Αἰγείντος πονηρία*. ἡ. in cujus exemplaris margine emendatum est *τῇ Αἰγίδι*.

P. 78. * In pluribus MSS. legitur *κινῆσα*. Quae lectio non penitus contemnenda videtur: si quis vero *αὐτοῖς αὐτὸς* emendet, uno fortasse tempore pluribus malis remedium adhibebit. Vict. † MSS. non habent *διὸ*, quae tamen requiri loco videtur.

P. 79. * Victor. pro *ὅτι* legit *ἐτι*, et pro *τὴν ὄψιν, τὰς ὄψεις*, MSS. auctoritatem secutus.

P. 80. * In pluribus libris antiquis desideratur *ἀνάγκη*, et in plerisque pro *βραχεία* legitur *βραχείως* Vict. † Haec verba *εἰάν δὲ πλείους* absunt a compluribus libris vetustis. Vict.



